ORGAN 210.

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210

VARIATIONEN

über das Niederländische Volkslied

WIEN NEÊRLANDSCH BLOED

für die

ORGEL

componirt und Herrn

C. F. Becker,

Organist zu St Nicolai

ordentl. Lehrer des Orgelspiels am Conservatorium der Musik in Leipzig etc. etc.

hochachtungsvoll gewidmet von

J. A. VAN EYKEN.

ORGANIST IN ELBERFELDT.

Op. 7.

Eigenthum des Verlegers.

2^e Auflage.

Pr. f. 1 5o.

Amsterdam. Th. J. Roothaan.

Leipzig. Fr. Hofmeister.

23.

THIELE & COMP.

LIBRARY
UNIVERSITY OF ALBERTA

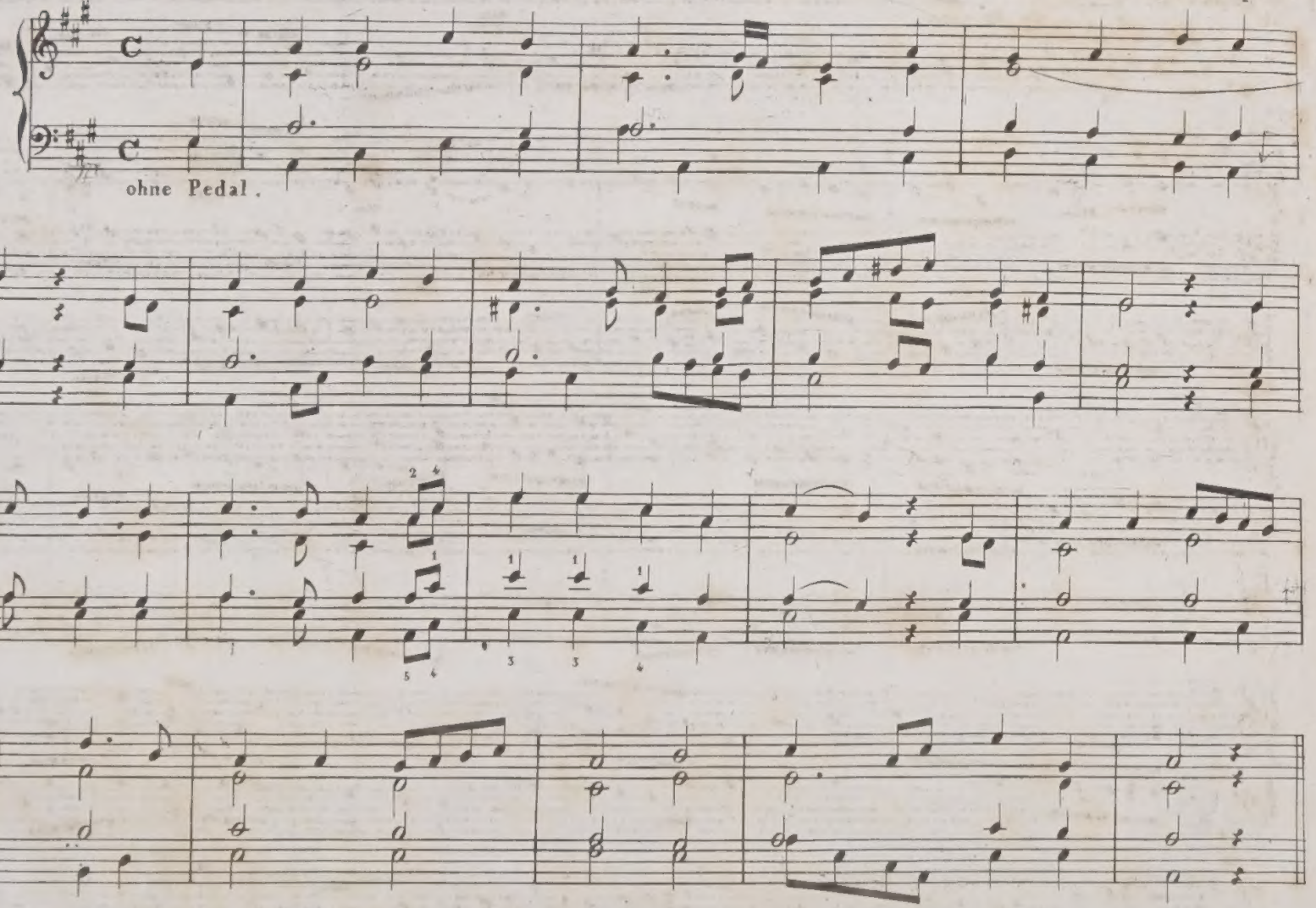
2638694

VARIATIONEN.

Andante. Mit 1 oder 2. 8 füssige Labialstimmen. J. A. van Eyken Op: 7.

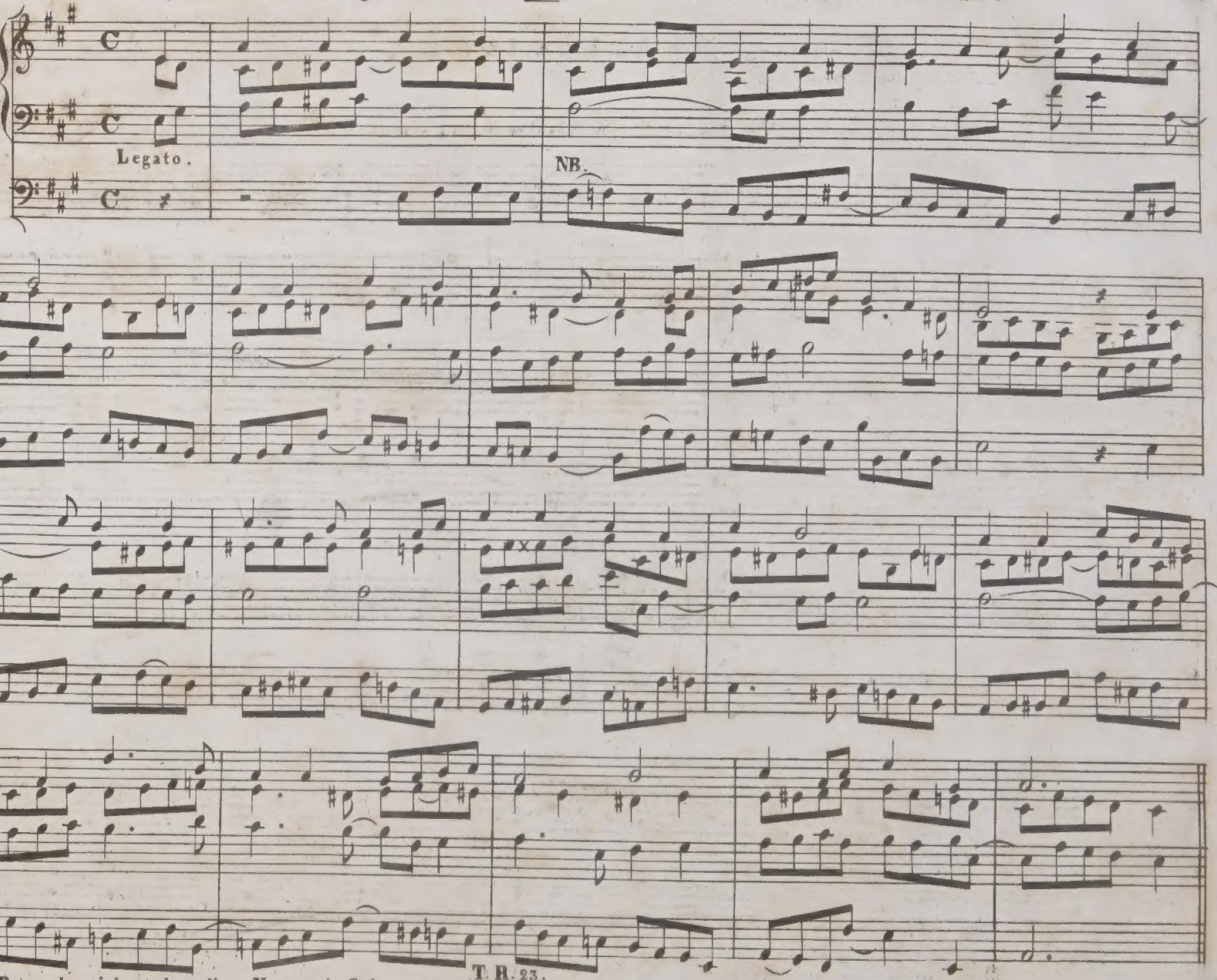
THEMA.

Manual.



Moderato. Quintatön 8 fuss. Spitzflöte 4 fuss. Ped. Subbass u. Violon 16 fuss u. Octave 8 fuss.

VAR: 1.

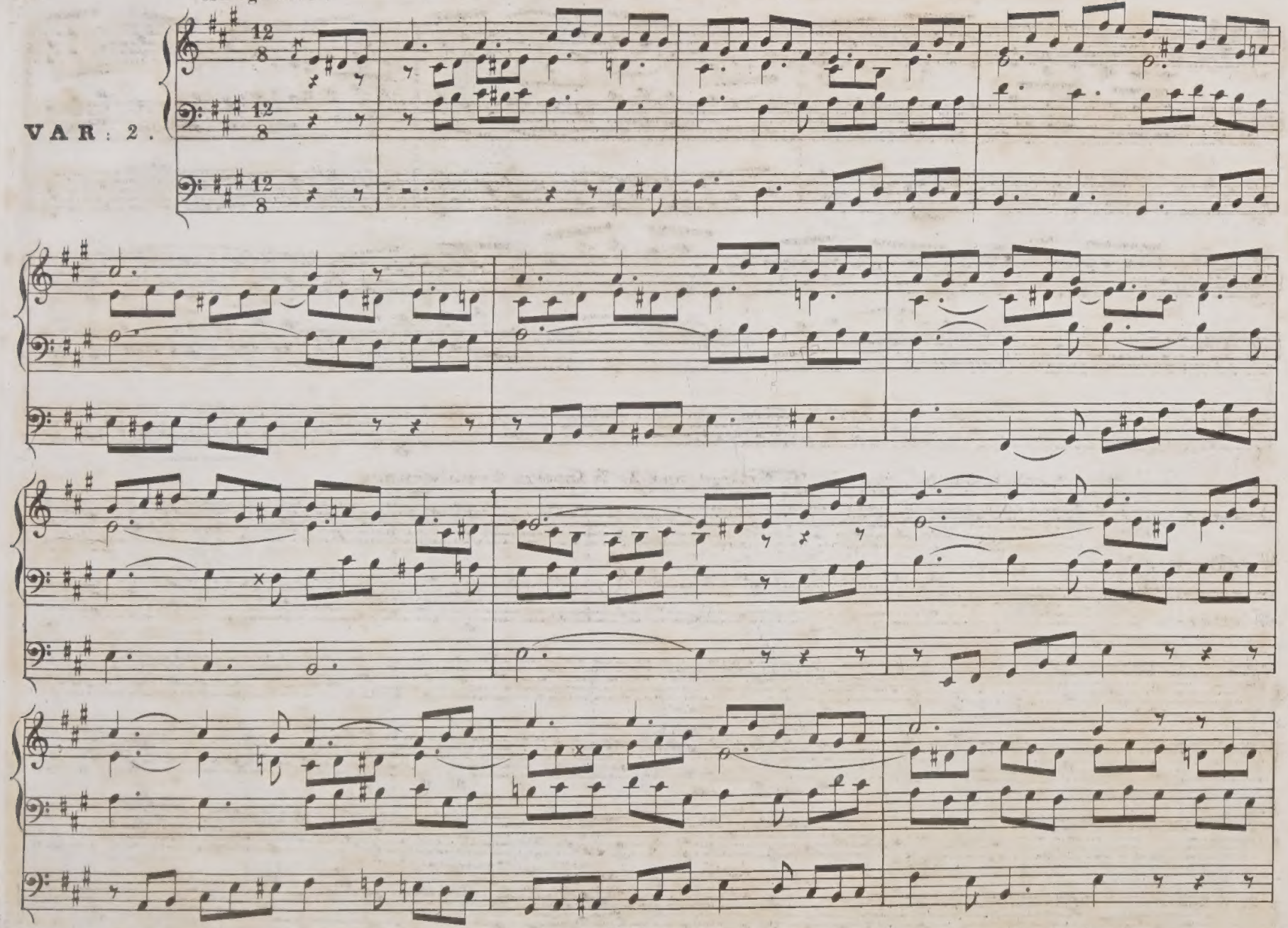


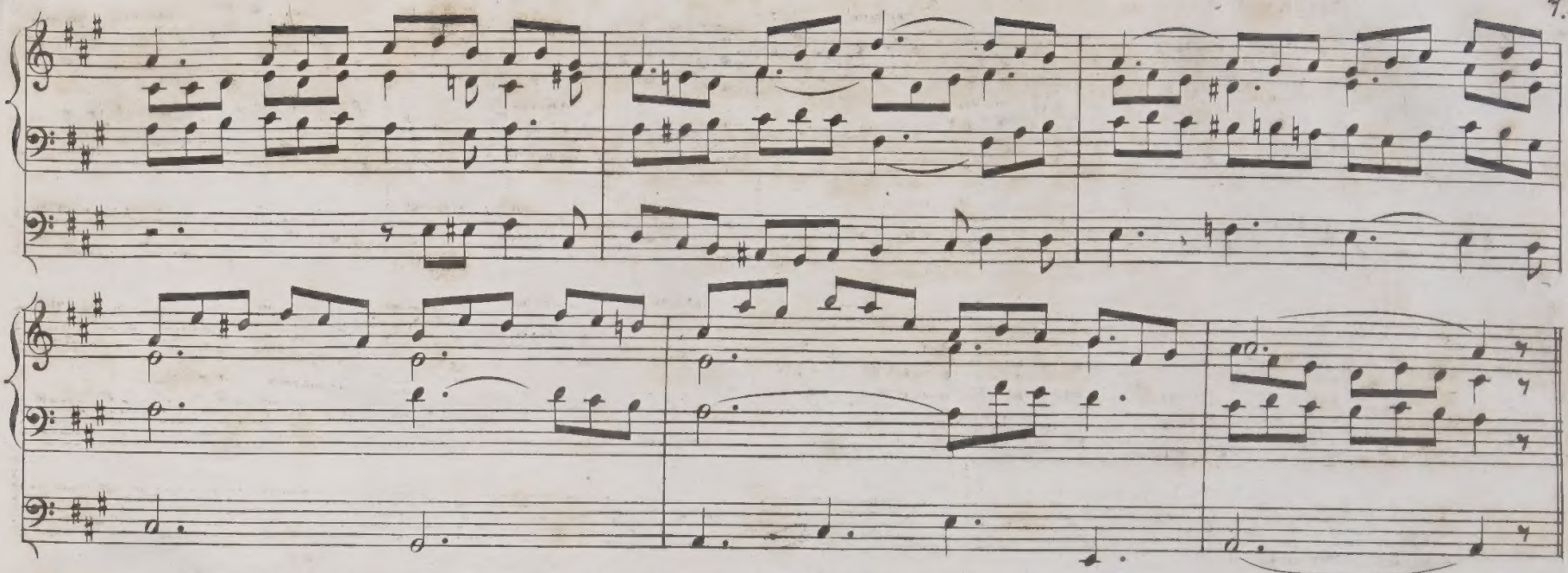
T. R. 23.

NB. Der Bogen bezeichnet dass diese Noten mit Spitze und Absatz gespielt werden müssen.

Allegretto . Man. Spitzflöte 8 fuss und eine 2 füssige Flötenstimme .

VAR : 2 .



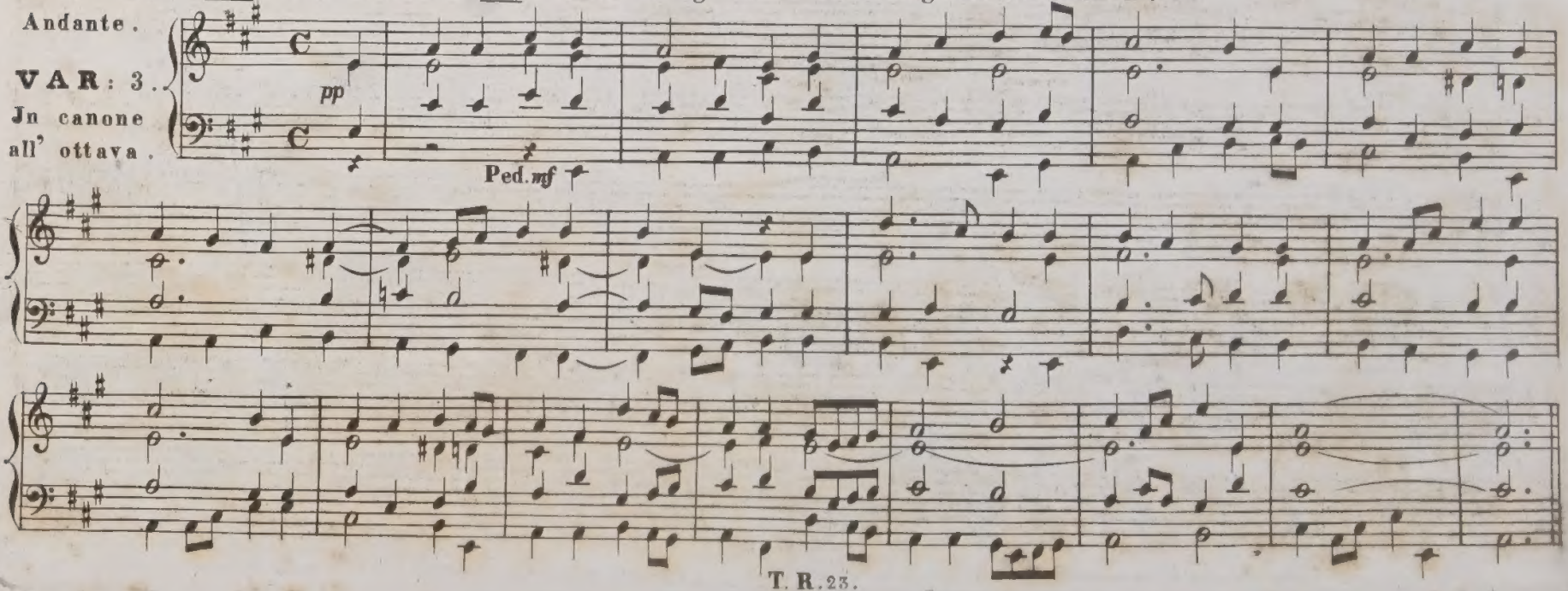


Man. Viola di Gamba. Ped. 2. 16 füssige und 2. 8 füssige Ladialstimmen.

Andante.

VAR: 3.

In canone all' ottava.

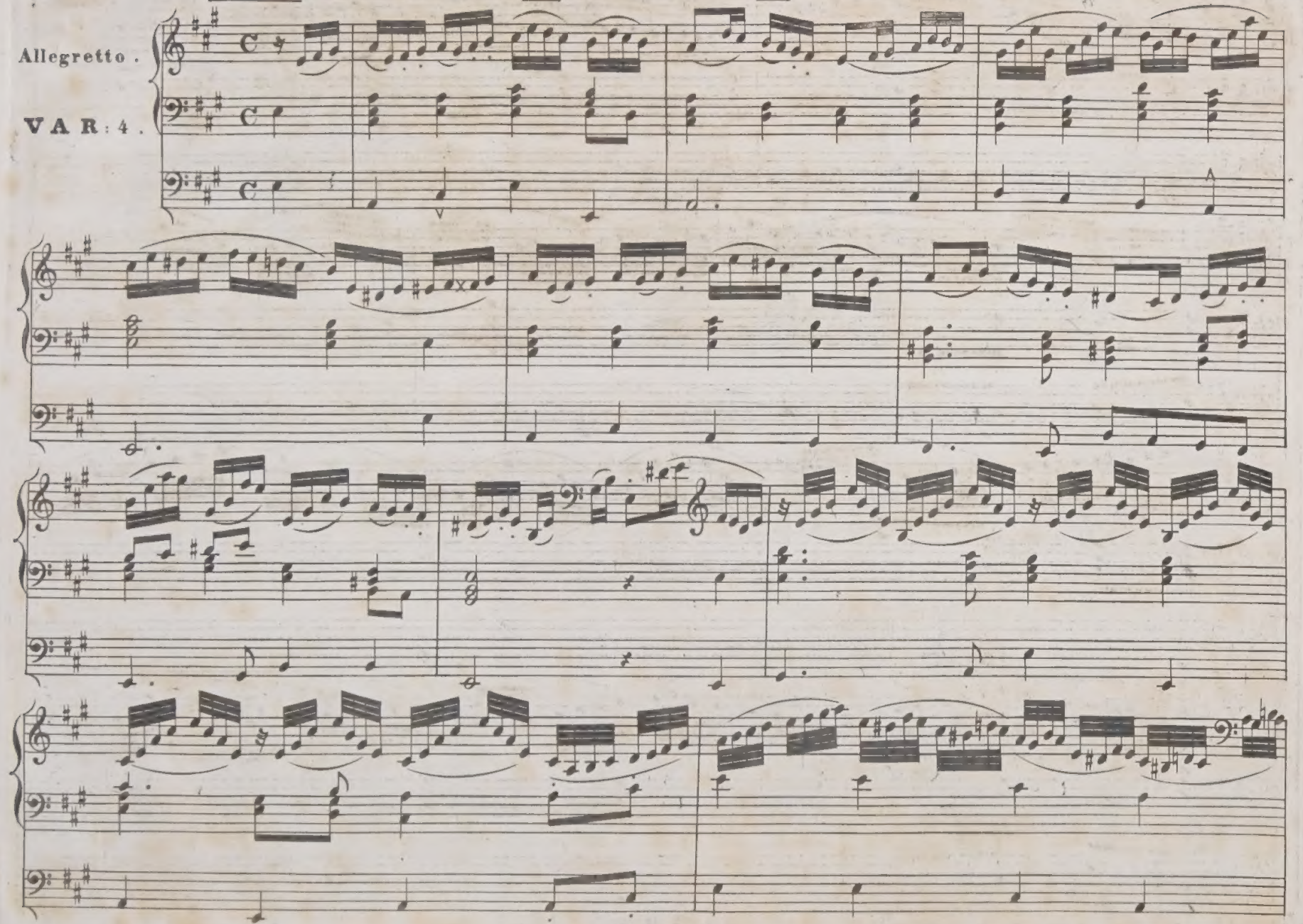


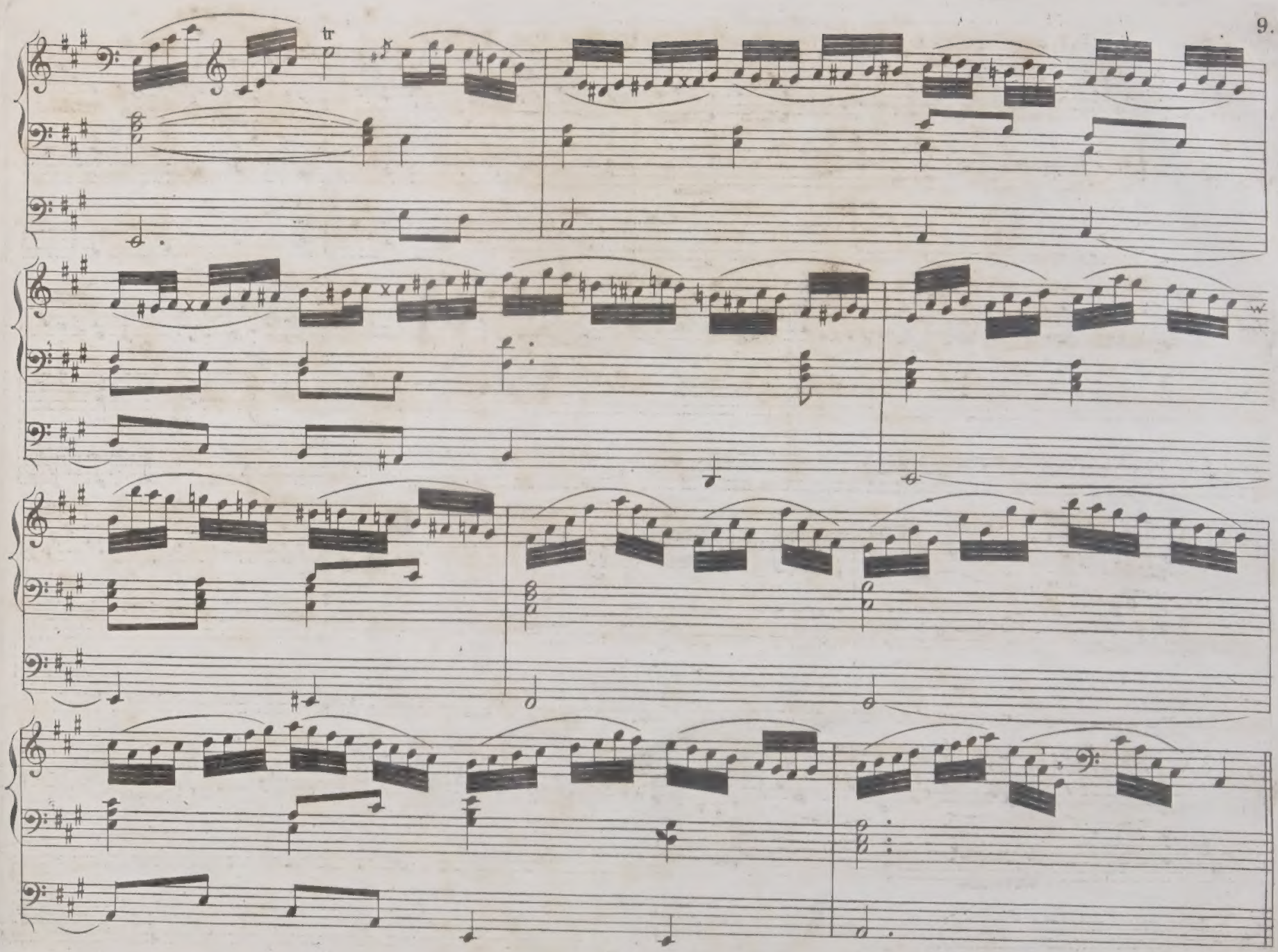
8.

Oberwerk Flöte 4 fuss allein. Man. Principal 8 fuss. Ped. Subbass 16. und Violon 8 fuss.

Allegretto.

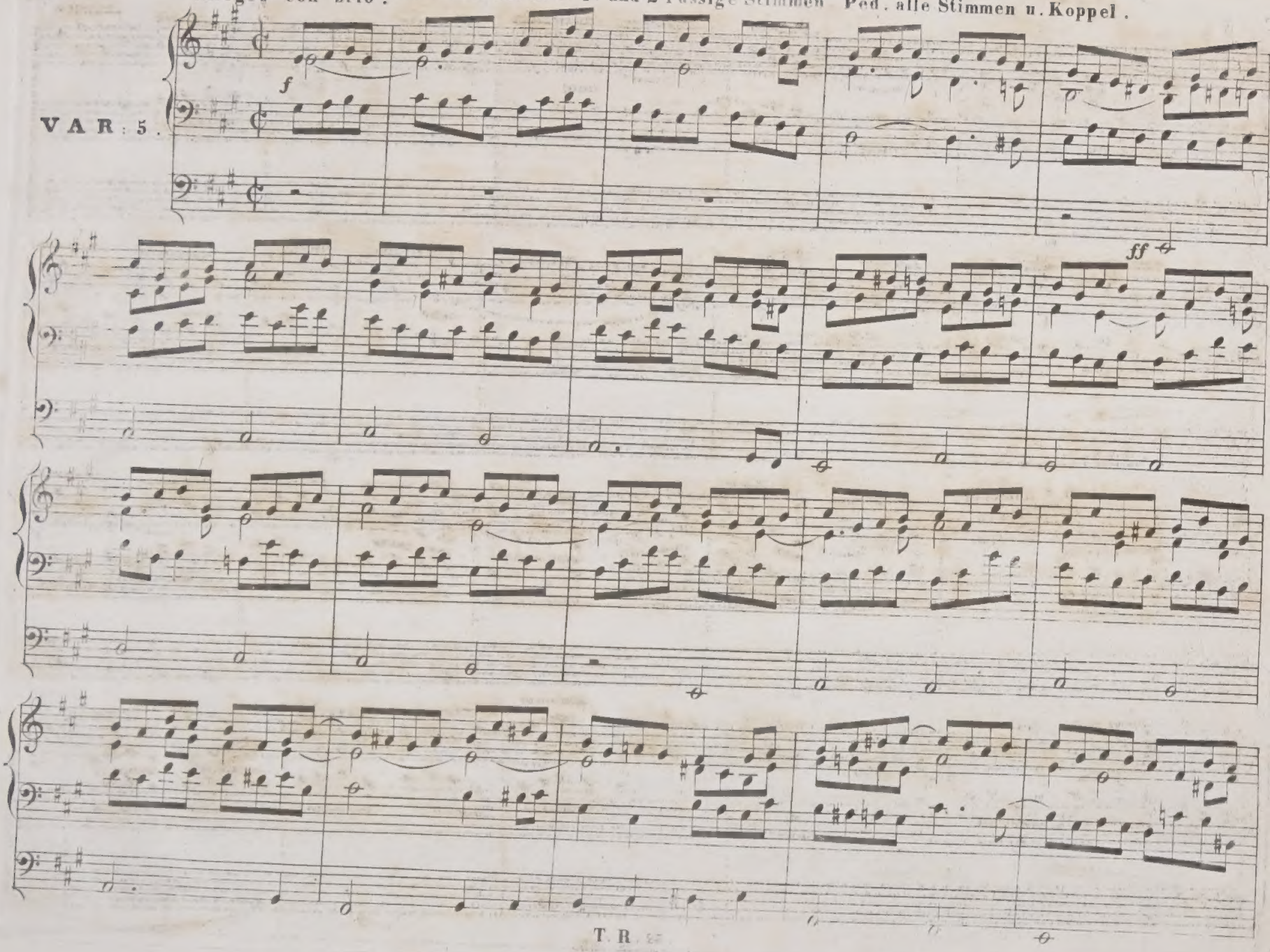
VAR: 4.

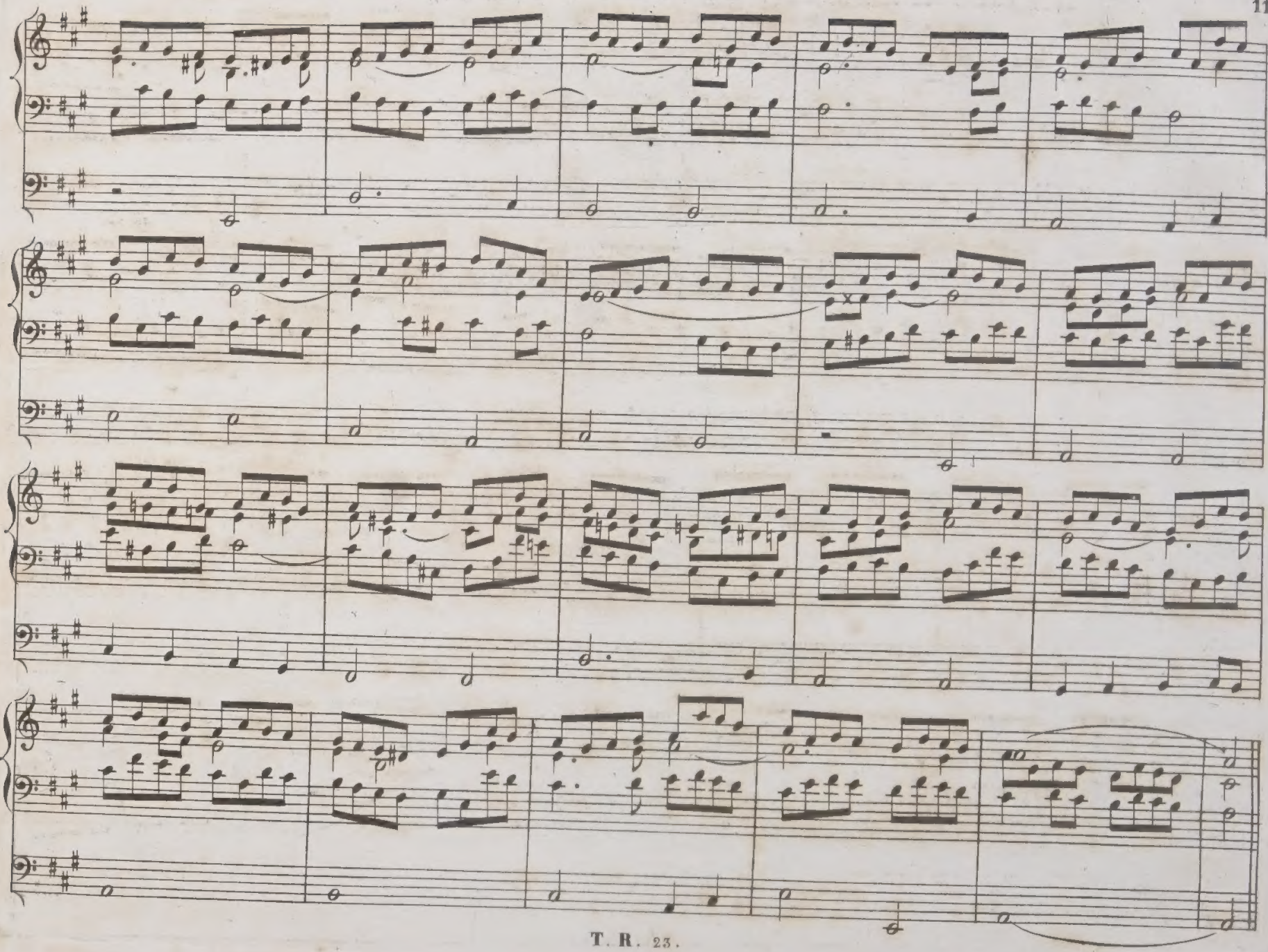




Allegro con brio. Man. alle 16. 8. 4. 3. und 2 füssige Stimmen Ped. alle Stimmen u. Koppel.

VAR. 5.





Adagio. Man. Viola di Gamba oder Salicet fürs *pp*. Bordun 16. u. Quintatön 8 fuss fürs *p*.

VAR. 6.

Ped. Subbass 16.
u. Violon 8 fuss

pp *p*

Recit:

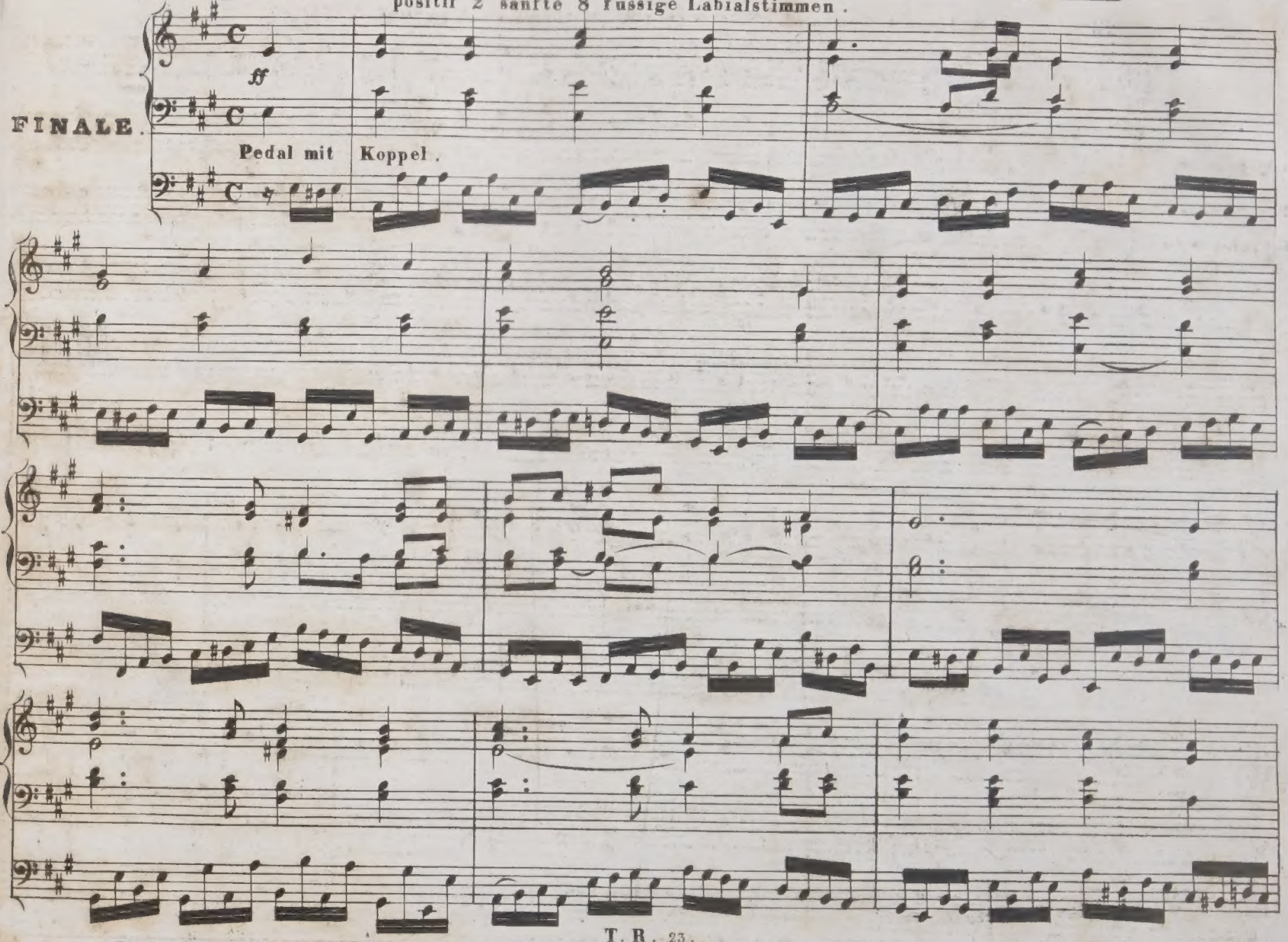
NB.

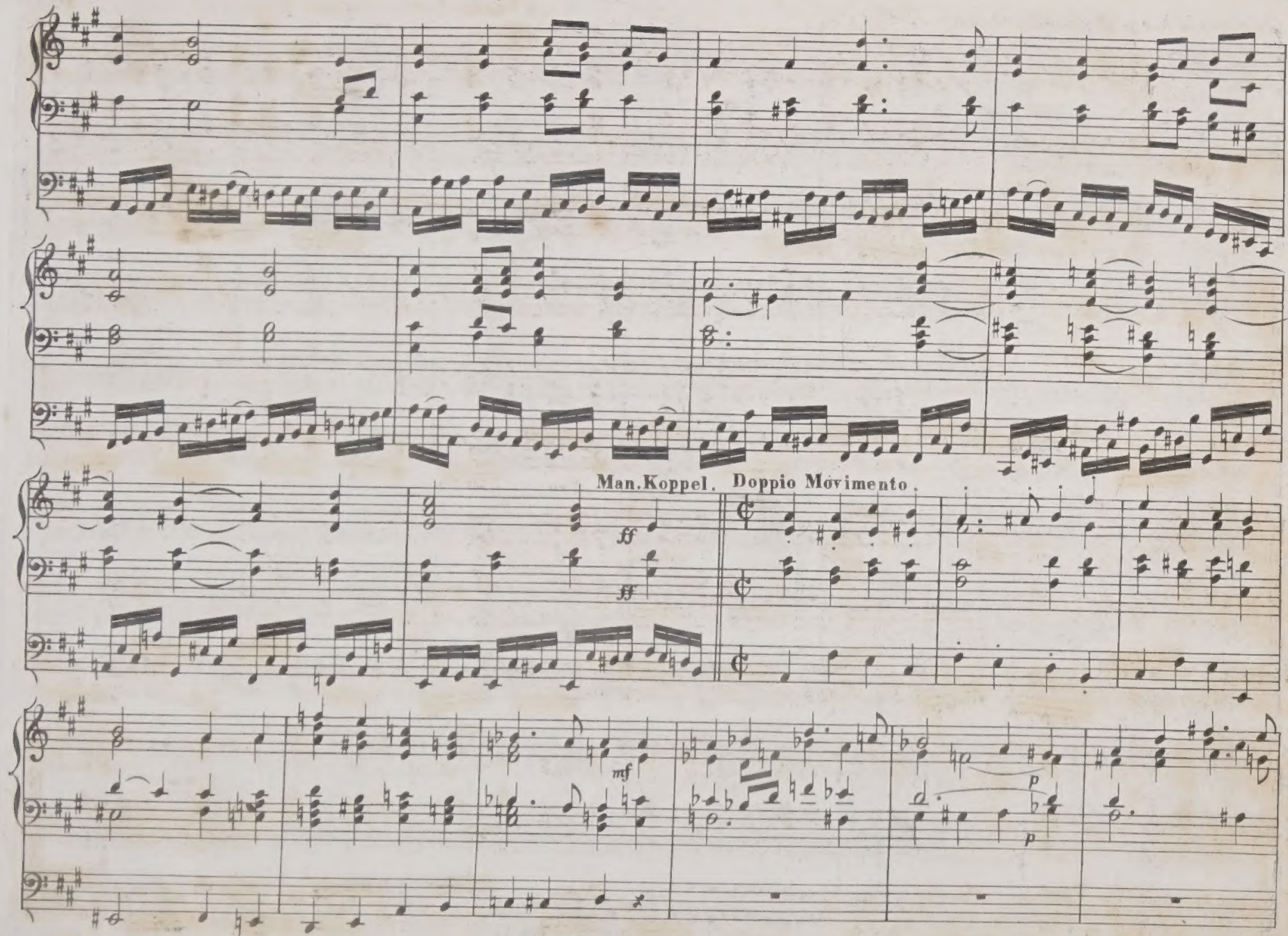
NB. Indessen werden sämmtliche Pedalstimmen beigezogen.

attacca.

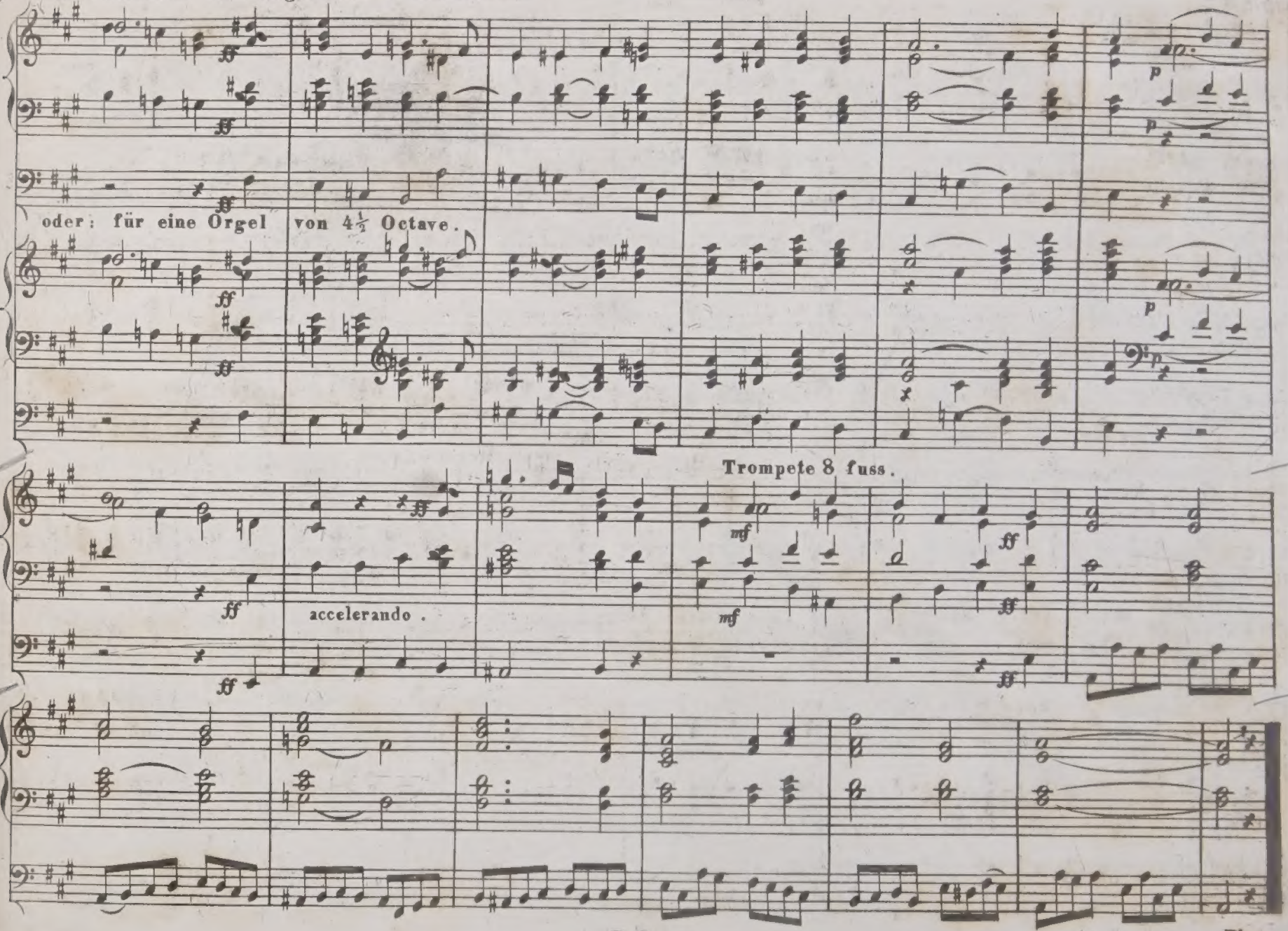
Allegro moderato. Man. Volles Werk. Oberwerk die 8 u. 4 füssige Labialstimmen. Brustwerk oder positif 2 sanfte 8 füssige Labialstimmen.

FINALE.




Man.Koppel. Doppio Movimento.
ff
ff
mf
p
p

entweder: für eine Orgel von 4 Octaven.



Fine.

No 3.

ORGAN RECITAL LEAFLETS

(FIRST SET)

ARRANGEMENTS FOR THE

ORGAN

by

DAVID CLEGG

1	THE RUSSIAN PATROL	RUBINSTEIN	4/-
2	RURAL SCENES	HOFFMANN	4/-
3	FRAGMENT FROM "SCOTCH SCENES"	STIBELT	5/-

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J. W. HAWKER & SONS,
26, POLAND STREET, LONDON, W.

FRAGMENTS FROM

STIBELT'S SCOTCH SCENES.

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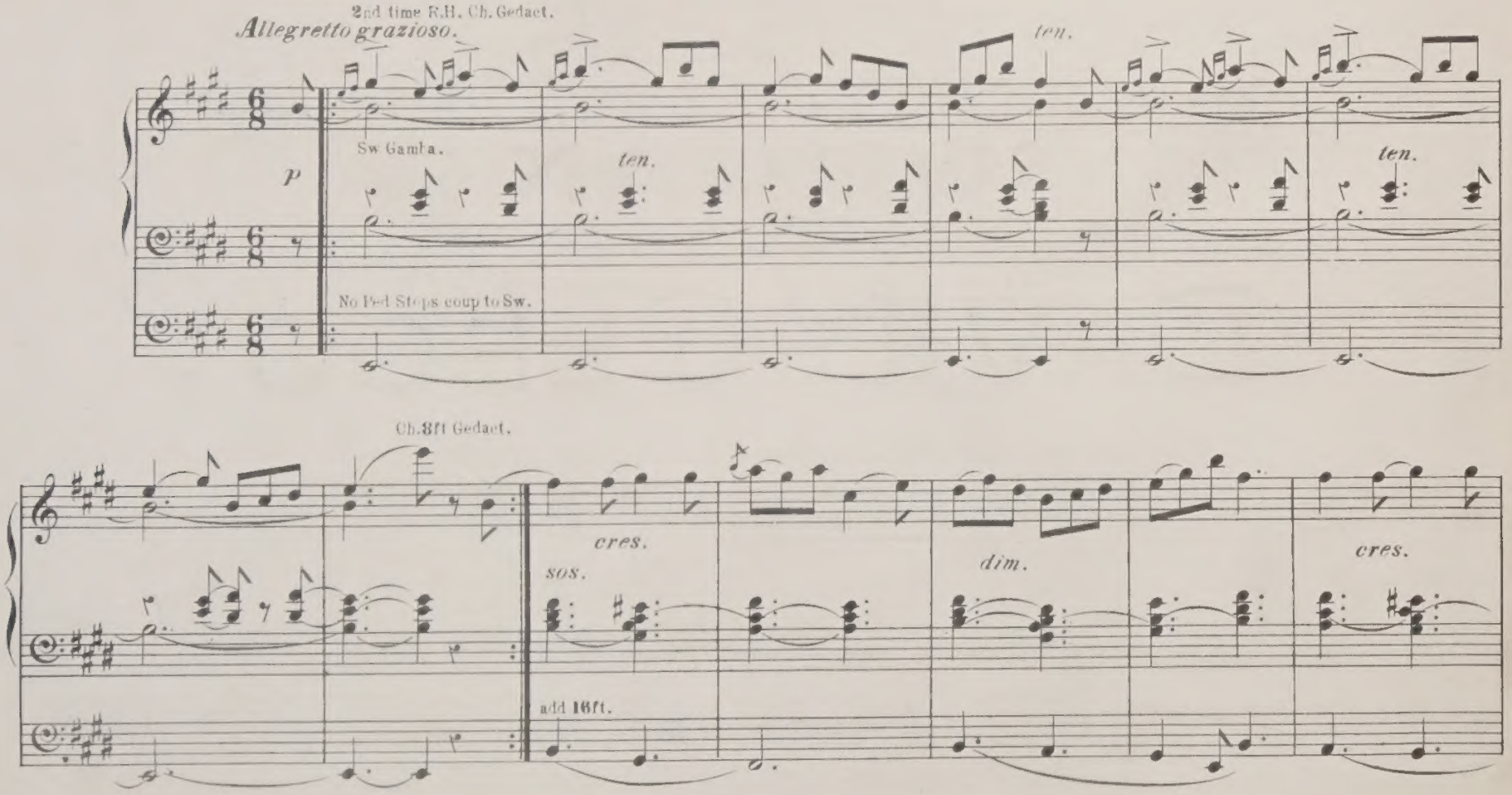
I PASTORALE. (Storm Scene.)

This little piece is supposed to represent a Scotch Village Scene. We hear the peasants music on the pipes; in the distance a storm is gathering which suddenly breaks upon the village. Afterwards the peasants resume their music. The Cuckoo and Nightingale are heard, and all ends calm and peacefully.

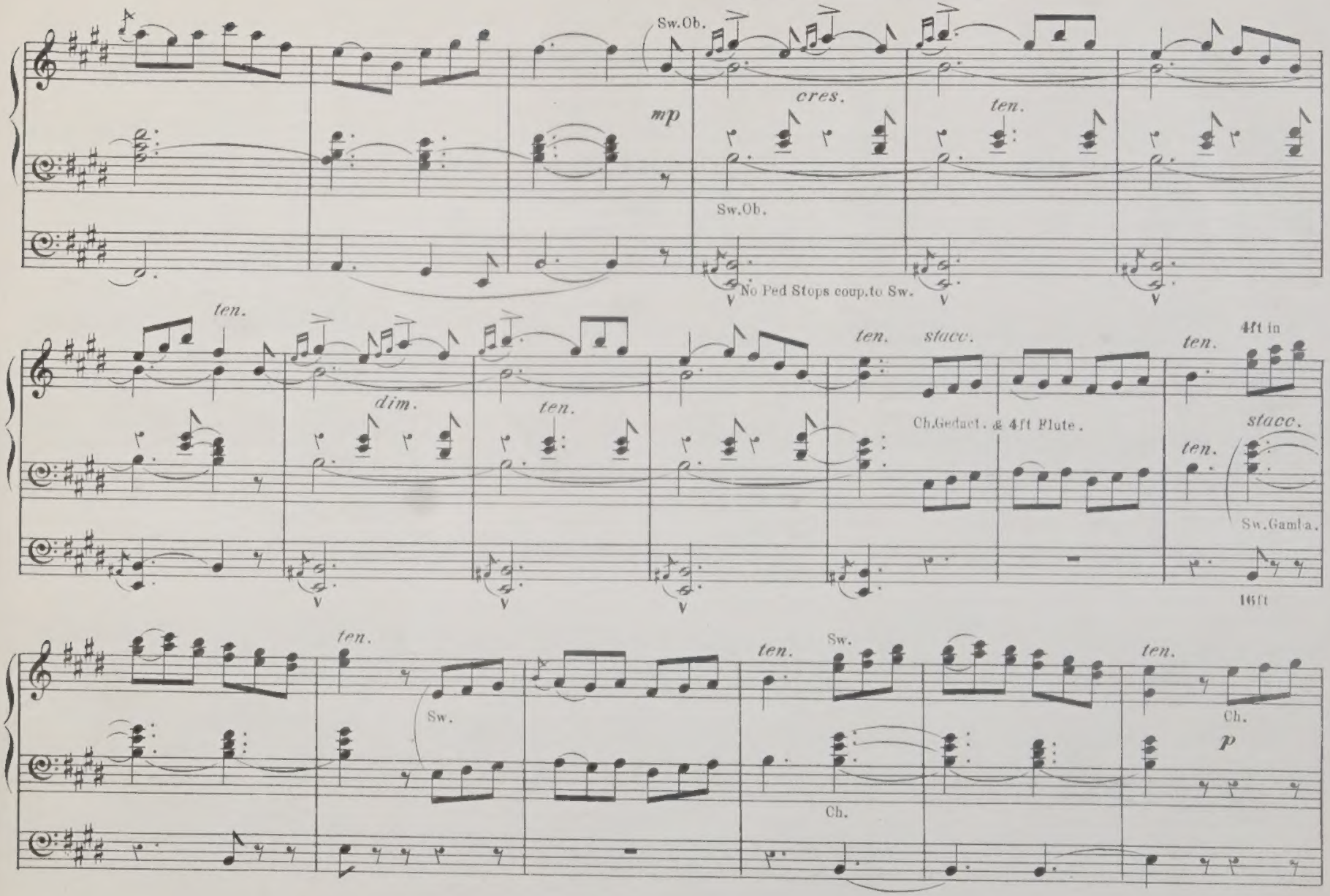
Arranged for the Organ by DAVID CLEGG.

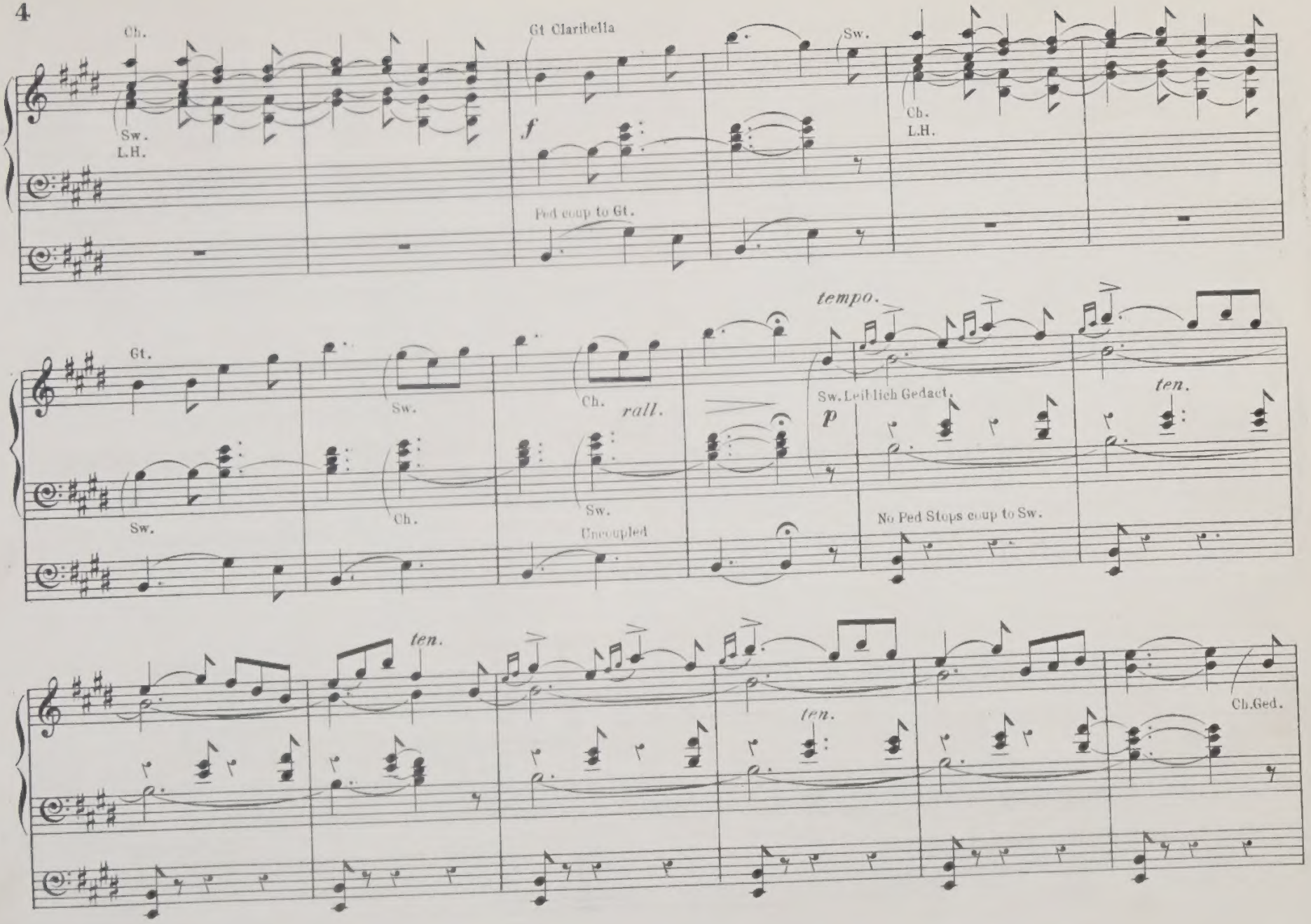
Pastorale.

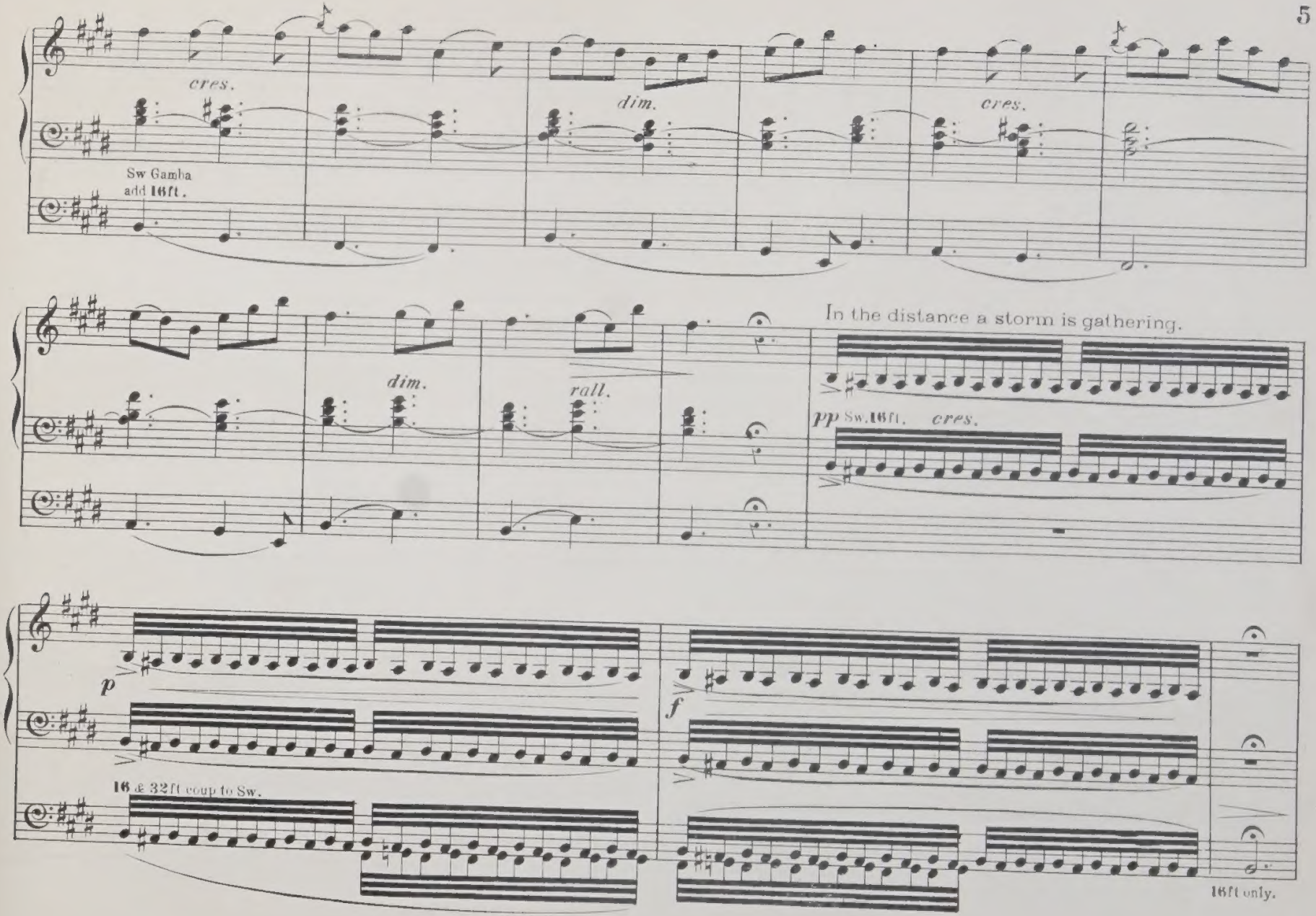
Allegretto grazioso.



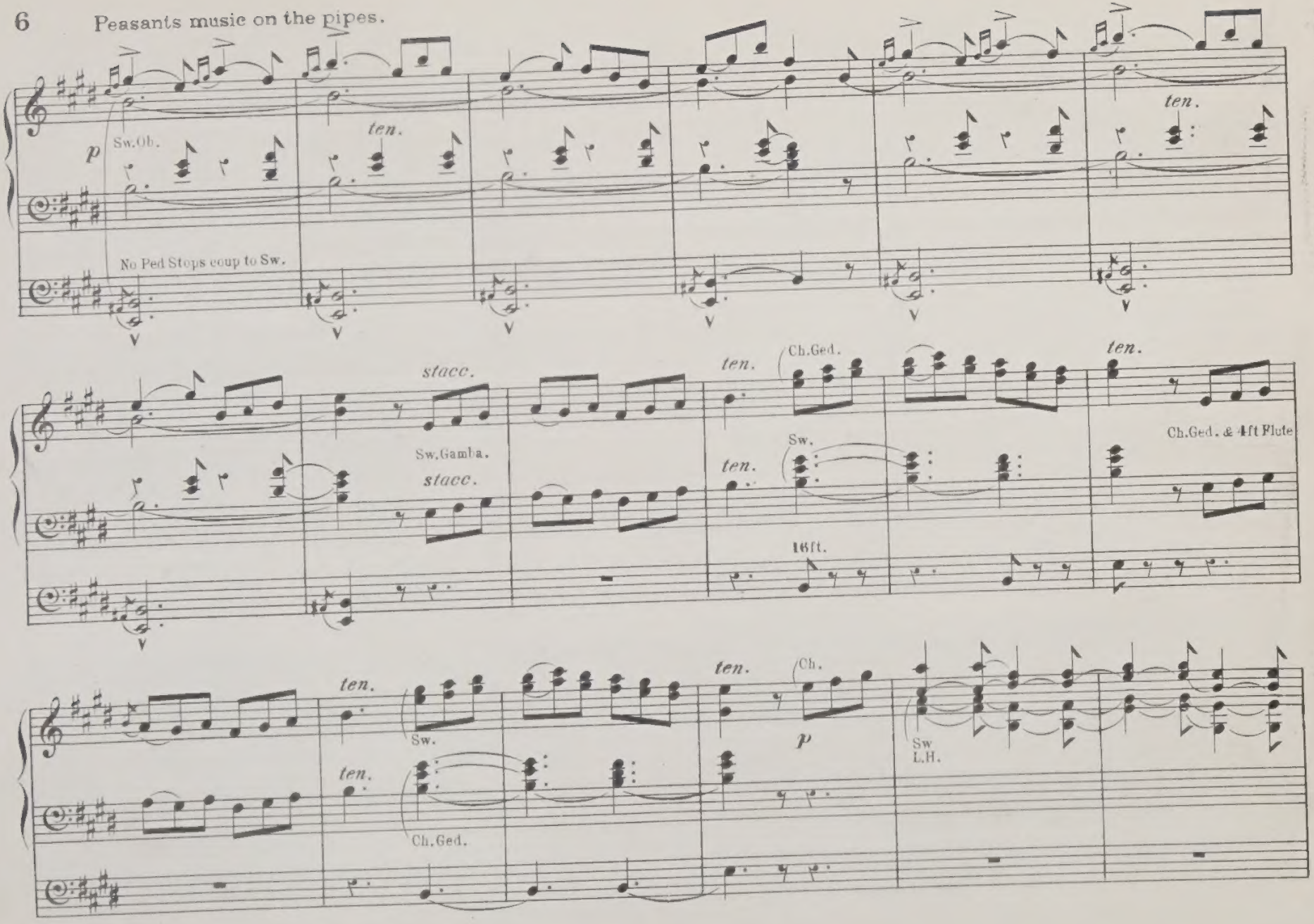
Peasants music on the pipes.

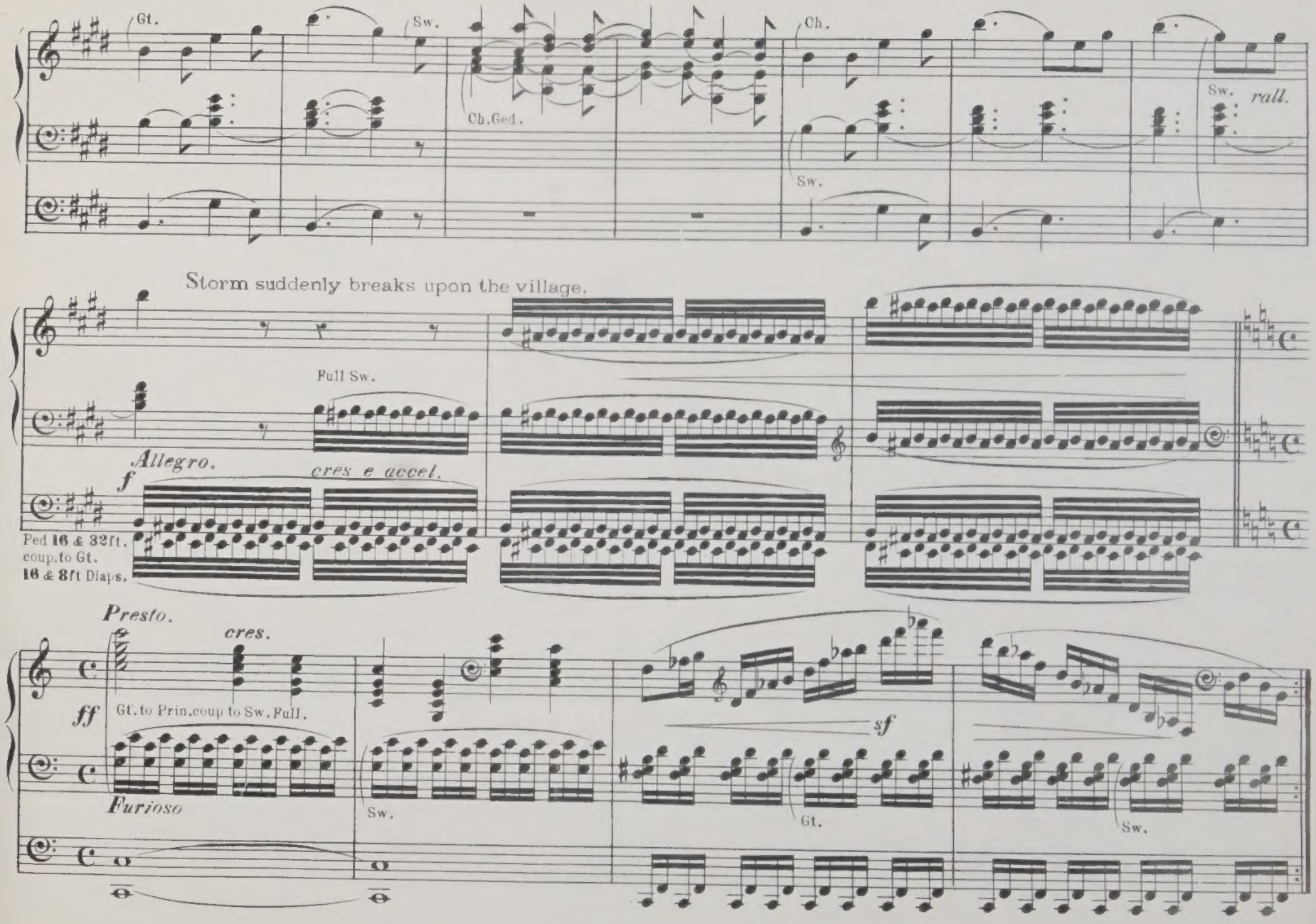


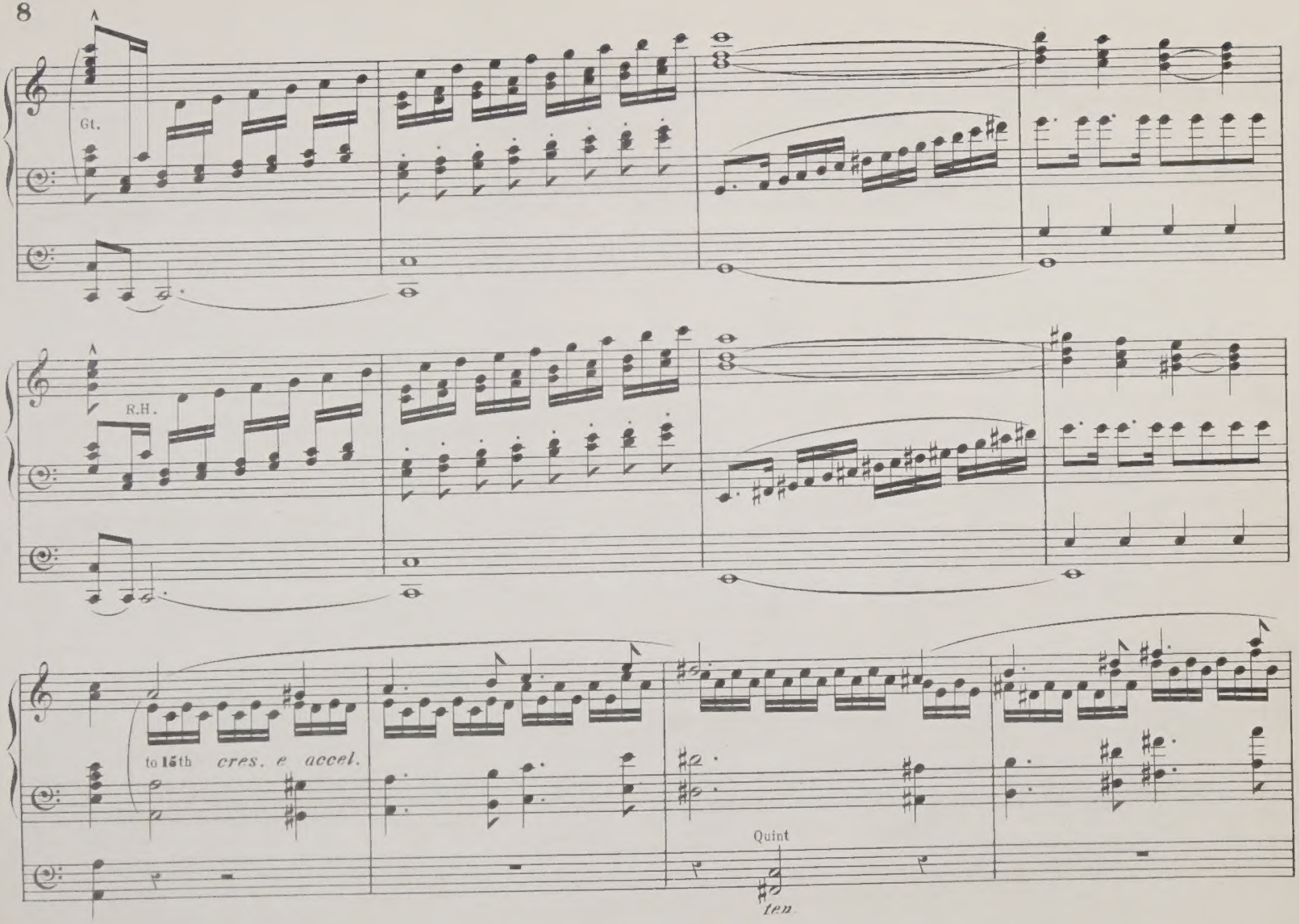

Ch.
Sw.
L.H.
Gt Claribella
f
Sw.
Ped coup to Gt.
Ch.
L.H.
Gt.
Sw.
Ch.
Sw.
Ch.
rall.
Sw.
Uncoupled
tempo.
p
Sw. Leiblich Gedact.
ten.
No Ped Stops coup to Sw.
ten.
ten.
Ch.Ged.

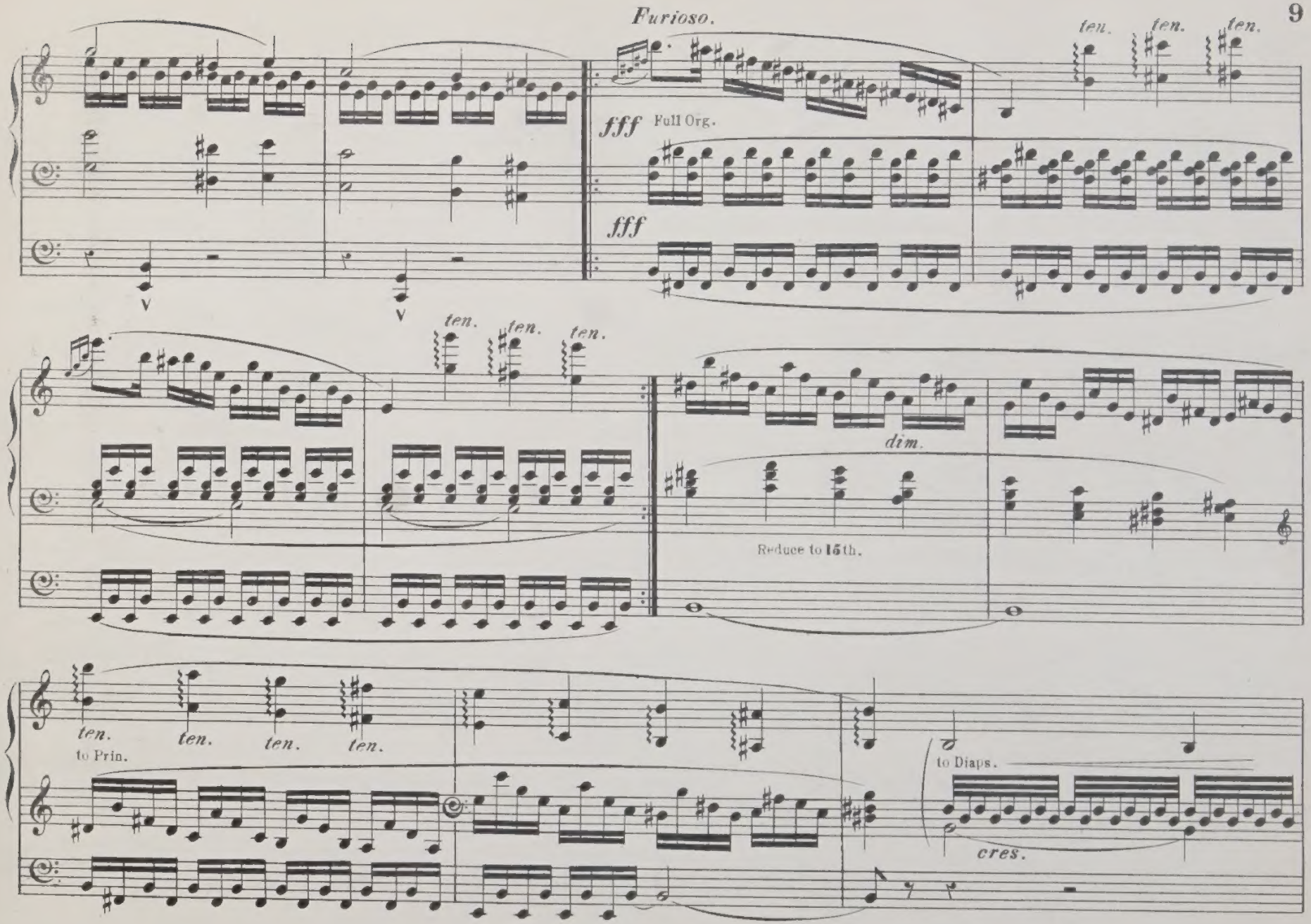

cres.
dim.
cres.
Sw Gamba
add 16ft.
dim.
rall.
In the distance a storm is gathering.
pp Sw.16ft. cres.
p
f
16 & 32ft coup to Sw.
16ft only.

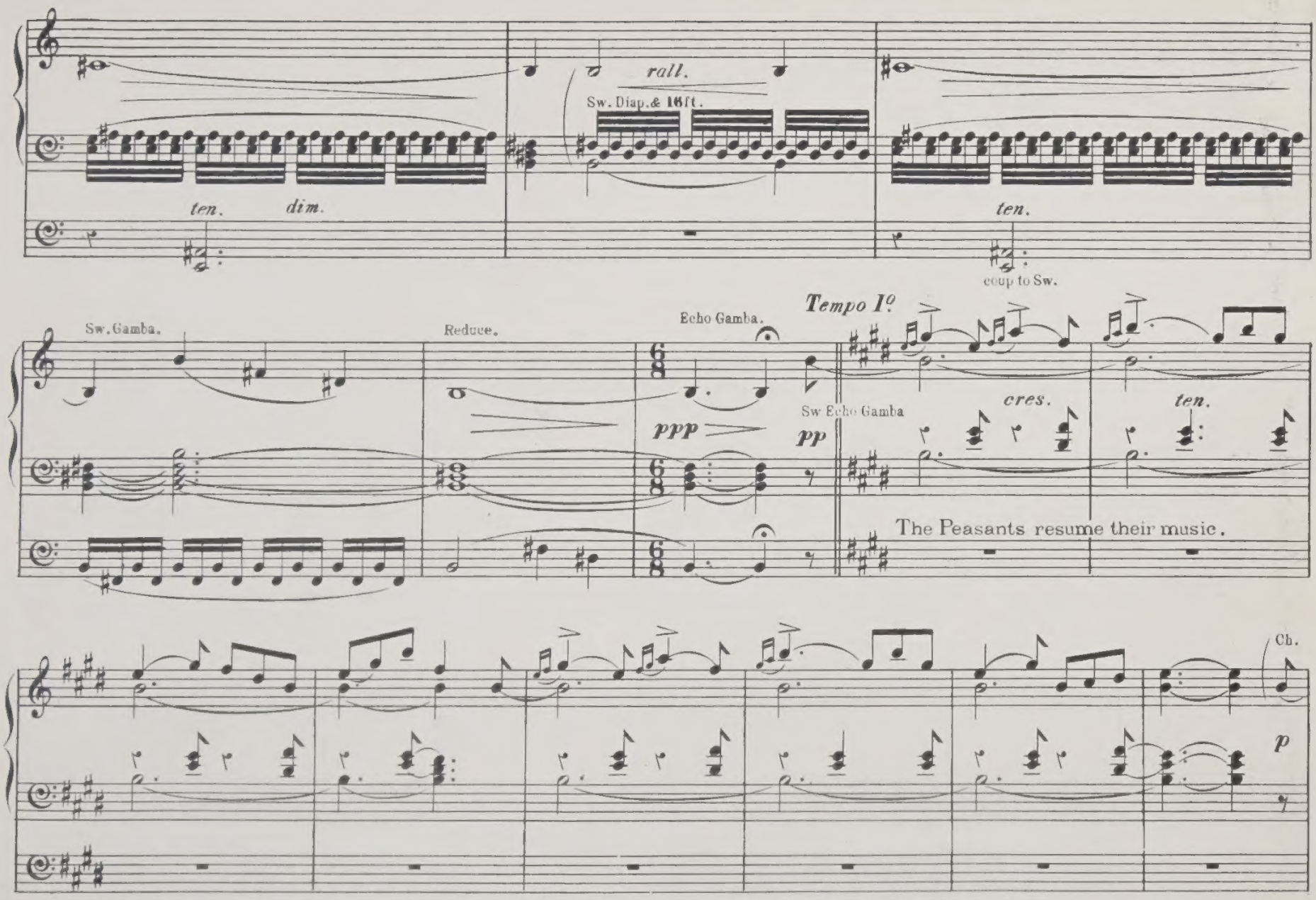
Peasants music on the pipes.

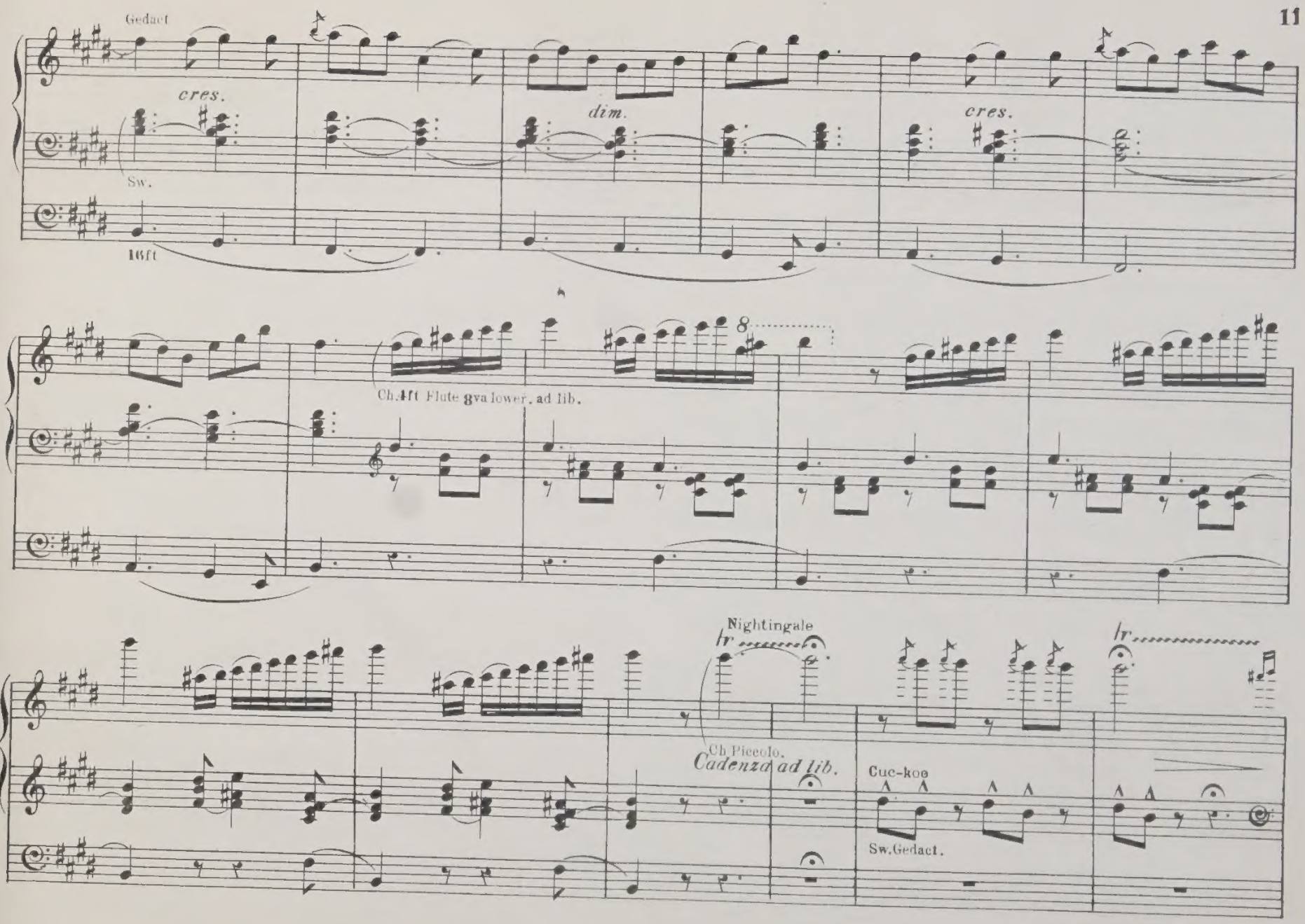


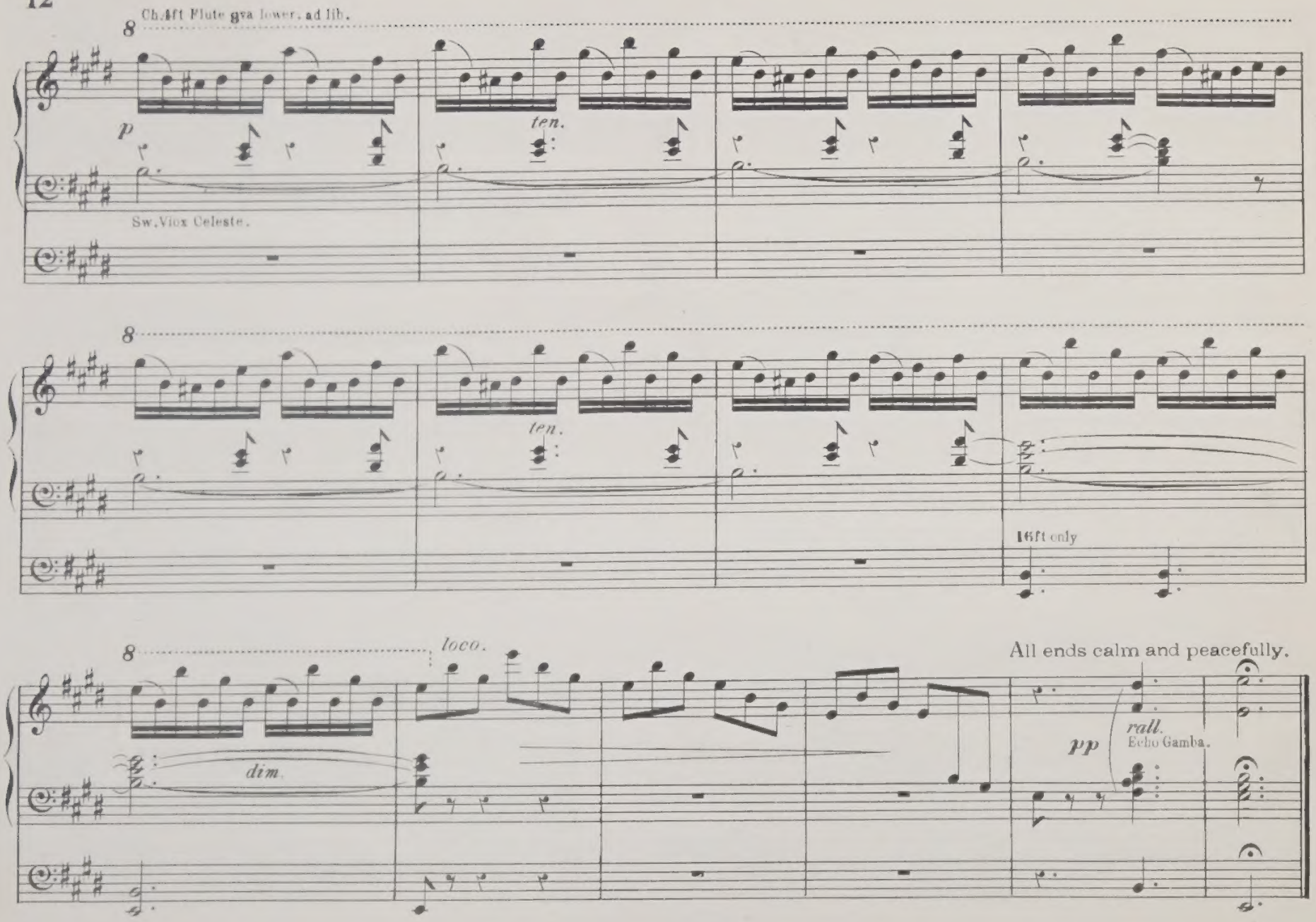

Gt.
Sw.
Ch.Ged.
Ch.
Sw.
Sw.
rall.
Storm suddenly breaks upon the village.
Full Sw.
Allegro.
f
cres e accel.
Ped 16 & 32ft.
coup.to Gt.
16 & 8ft Diaps.
Presto.
cres.
ff
Gt.to Prin.coup to Sw.Full.
Furioso
Sw.
sf
Gt.
Sw.


Gt.
R.H.
to 15th
cres. e accel.
Quint
fen.


Furioso.
ten. ten. ten.
fff Full Org.
fff
ten. ten. ten.
dim.
Reduce to 16th.
ten. ten. ten. ten.
to Prin.
to Diaps.
cres.

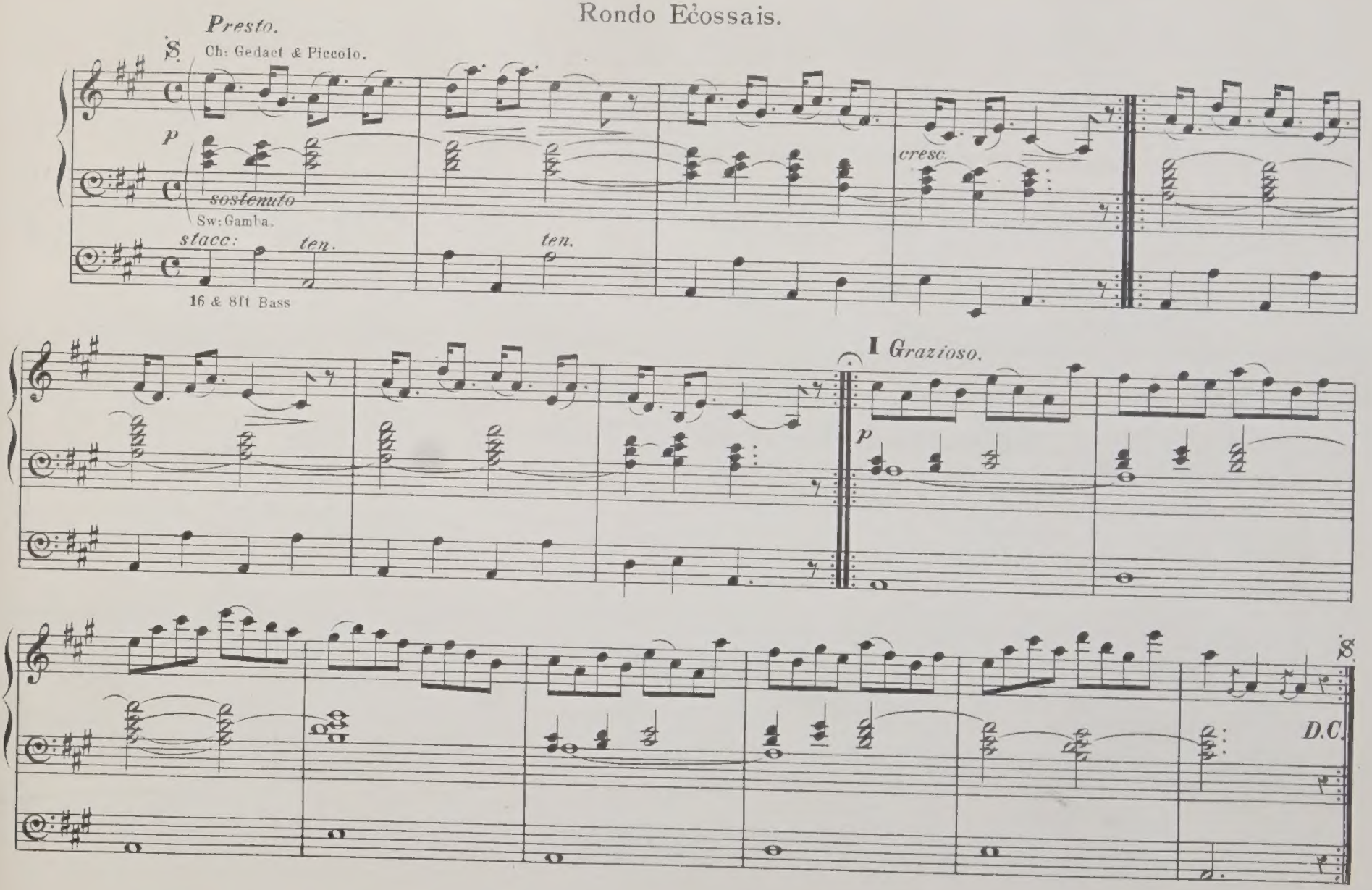

rall.
Sw. Diap. & 16ft.
ten.
dim.
ten.
coup to Sw.
Sw. Gamba.
Reduce.
Echo Gamba.
Tempo Iº
ppp
pp
Sw Echo Gamba
cres.
ten.
The Peasants resume their music.
Cb.
p

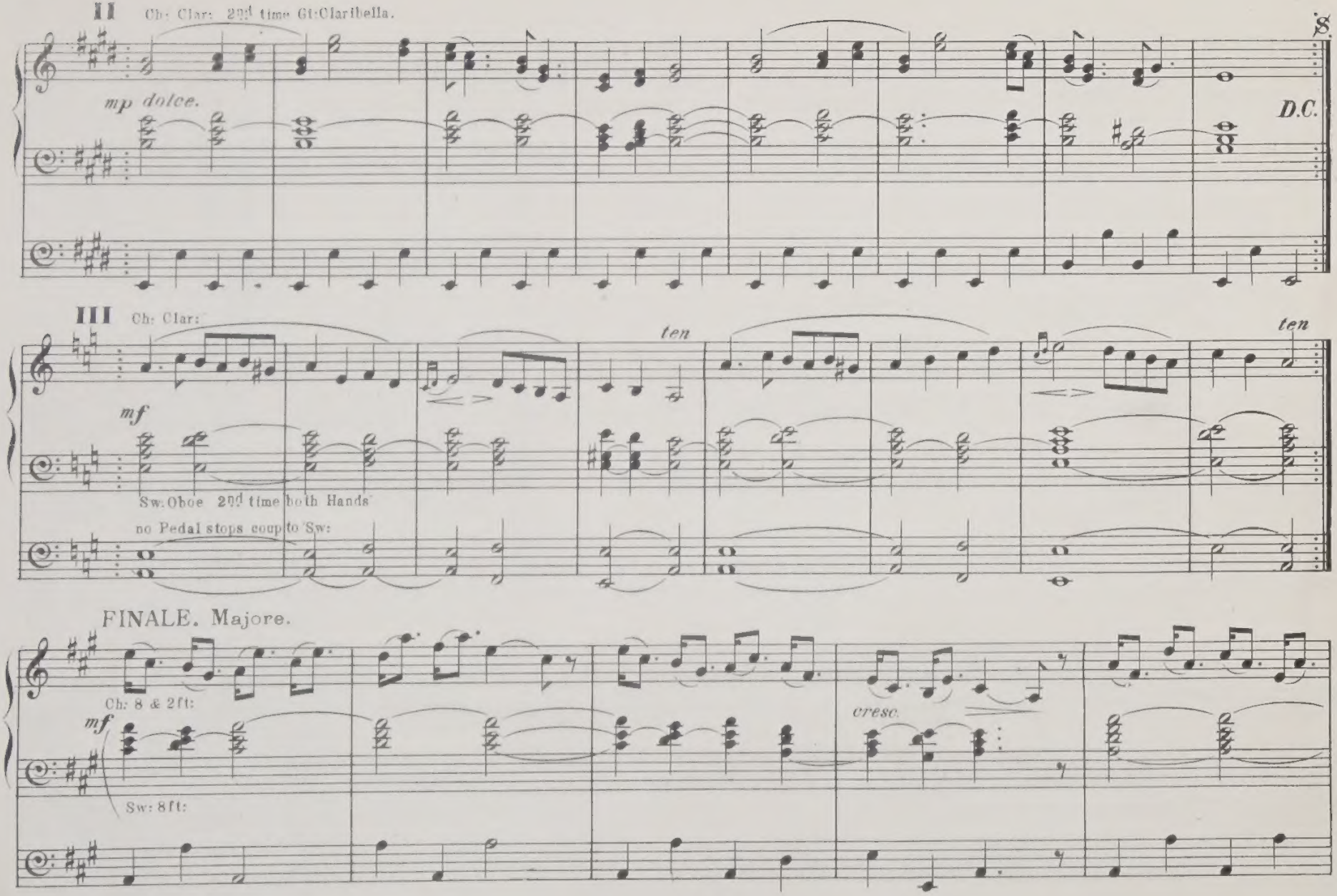

Gedact
cres.
Sw.
16ft
dim.
cres.
8
Ch.4ft Flute 8va lower, ad lib.
Nightingale
Ch.Piccolo.
Cadenza ad lib.
Cuc-koo
Sw.Gedact.

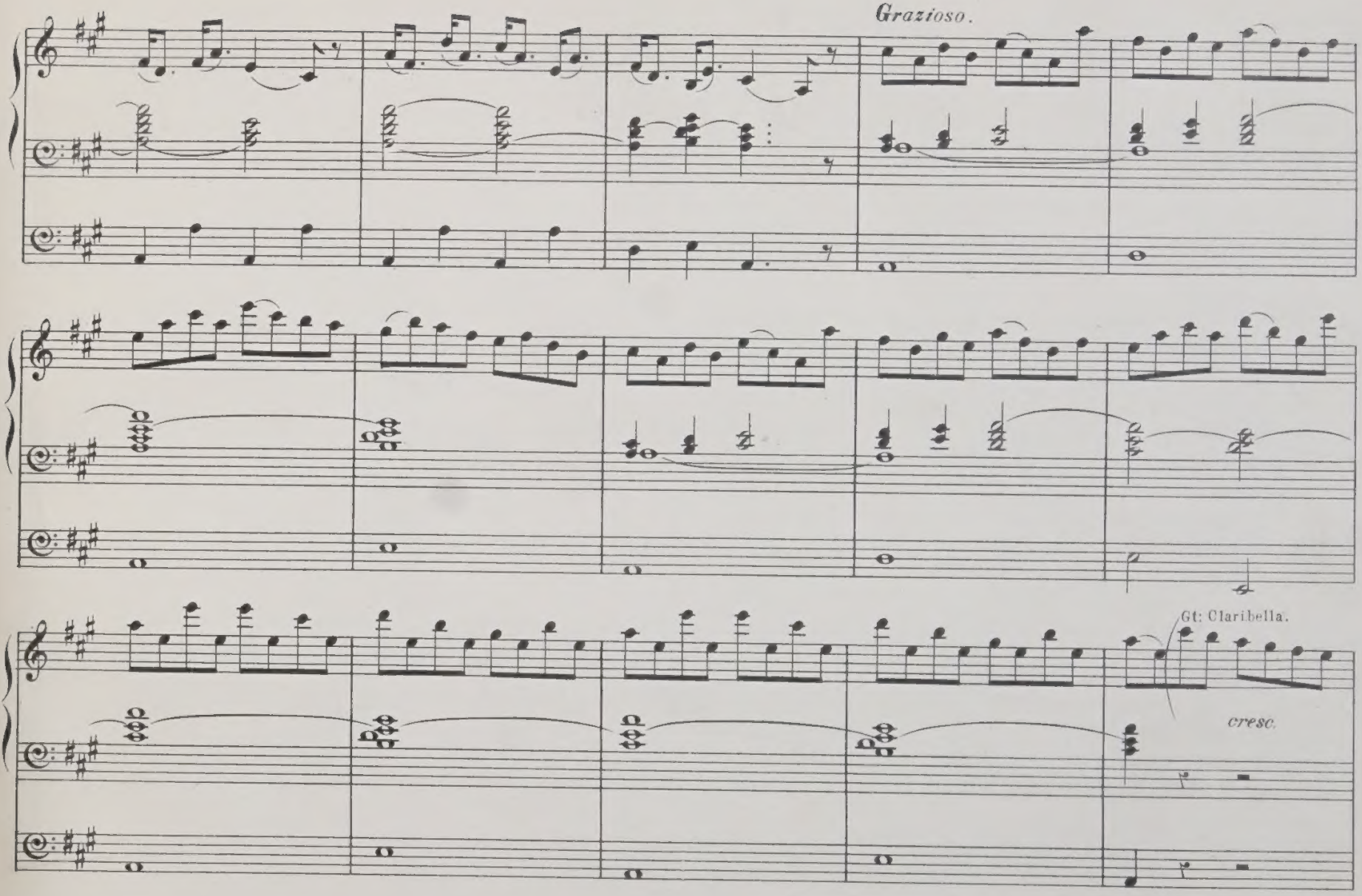

Ch.8ft Flute gva lower, ad lib.
8
p
ten.
Sw.Voix Celeste.
8
ten.
16ft only
8
loco.
dim.
All ends calm and peacefully.
pp
rall.
Echo Gamba.

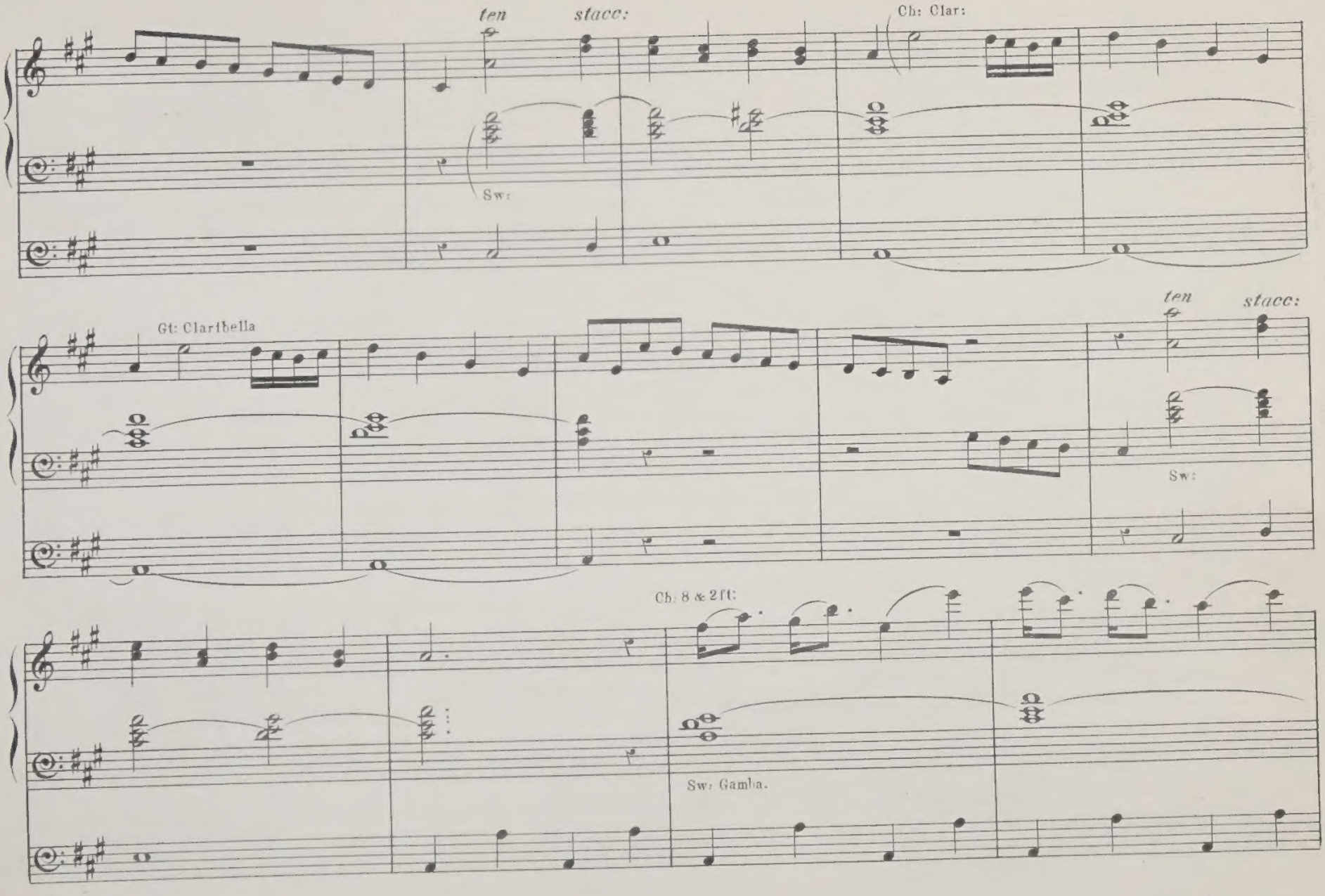
II. RUSTIC SCENE.

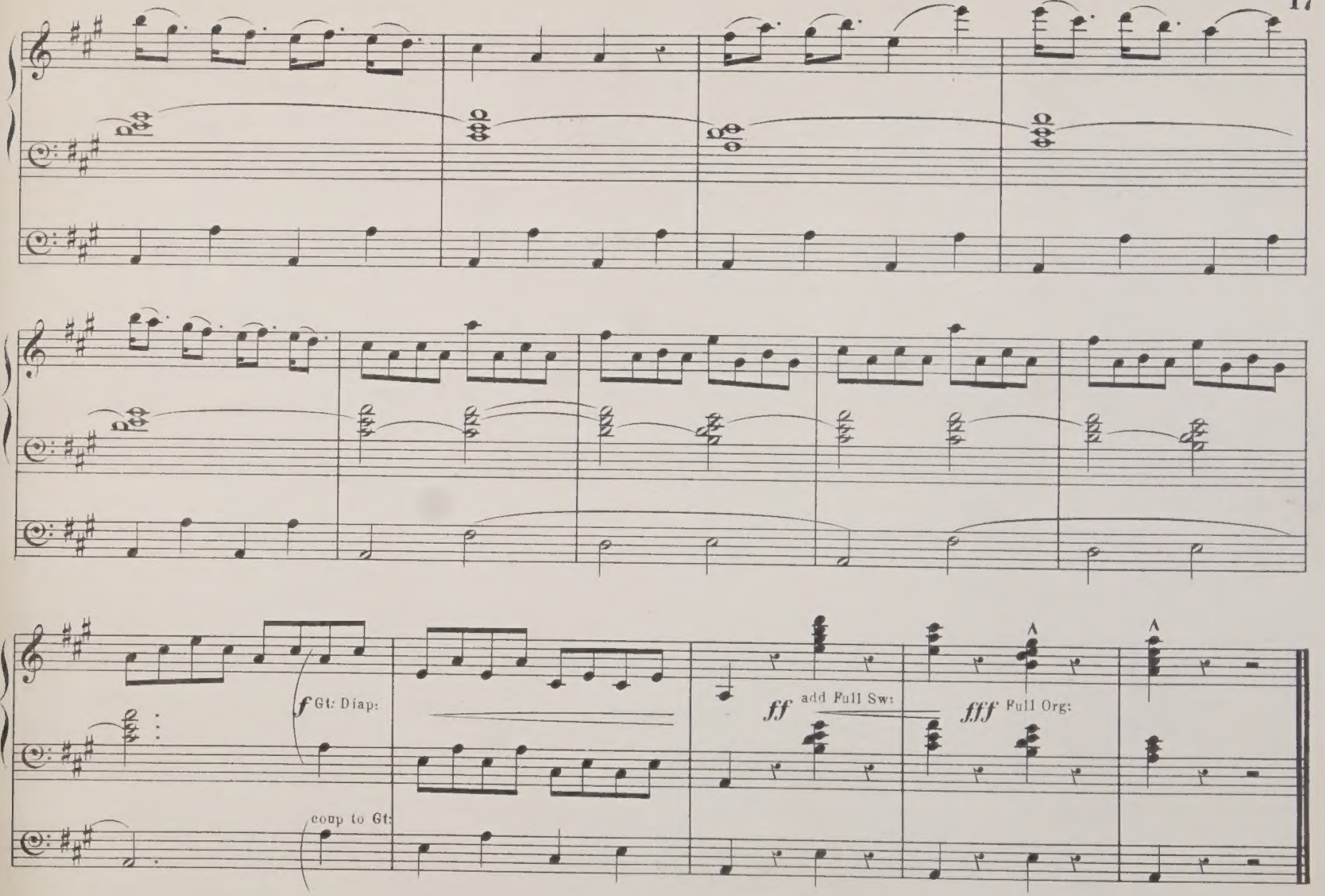
Rondo Ecossais.




II
Ch: Clar: 2nd time Gt:Claribella.
mp dolce.
D.C.
III
Ch: Clar:
ten
ten
mf
Sw:Oboe 2nd time both Hands
no Pedal stops coup to Sw:
FINALE. Majore.
Ch: 8 & 2ft:
mf
cresc.
Sw: 8ft:


Grazioso.
Gt: Claribella.
cresc.


ten
stacc:
Ch: Clar:
Sw:
Gt: Claribella
ten
stacc:
Sw:
Ch: 8 & 2ft:
Sw: Gamba.


f Gt: Diap:
coup to Gt:
ff add Full Sw:
fff Full Org:

Compositionen
von
EDVARD GRIEG
für Orgel übertragen
von
Gottfred Matthison-Hansen.
Eigenthum des Verlegers.
5447
LEIPZIG
C. F. PETERS.

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Sarabande.

Disposition:

Koppel { I M. Einige 8' Register.
II M. Salcional 8', Flöte 8', 4'.
III M. Einige 8' und 4' Stimmen.
Pedal. Subbass 16', Gedact 8', Violon 8'.

Op. 40 Nº 2.

Andante espressivo. ♩ = 52.

1.

Manual.

Pedal.

III Man.

Schweller geschlossen.

(III M. + Dolcian 8')

offen

II M.

un poco mosso

III M.

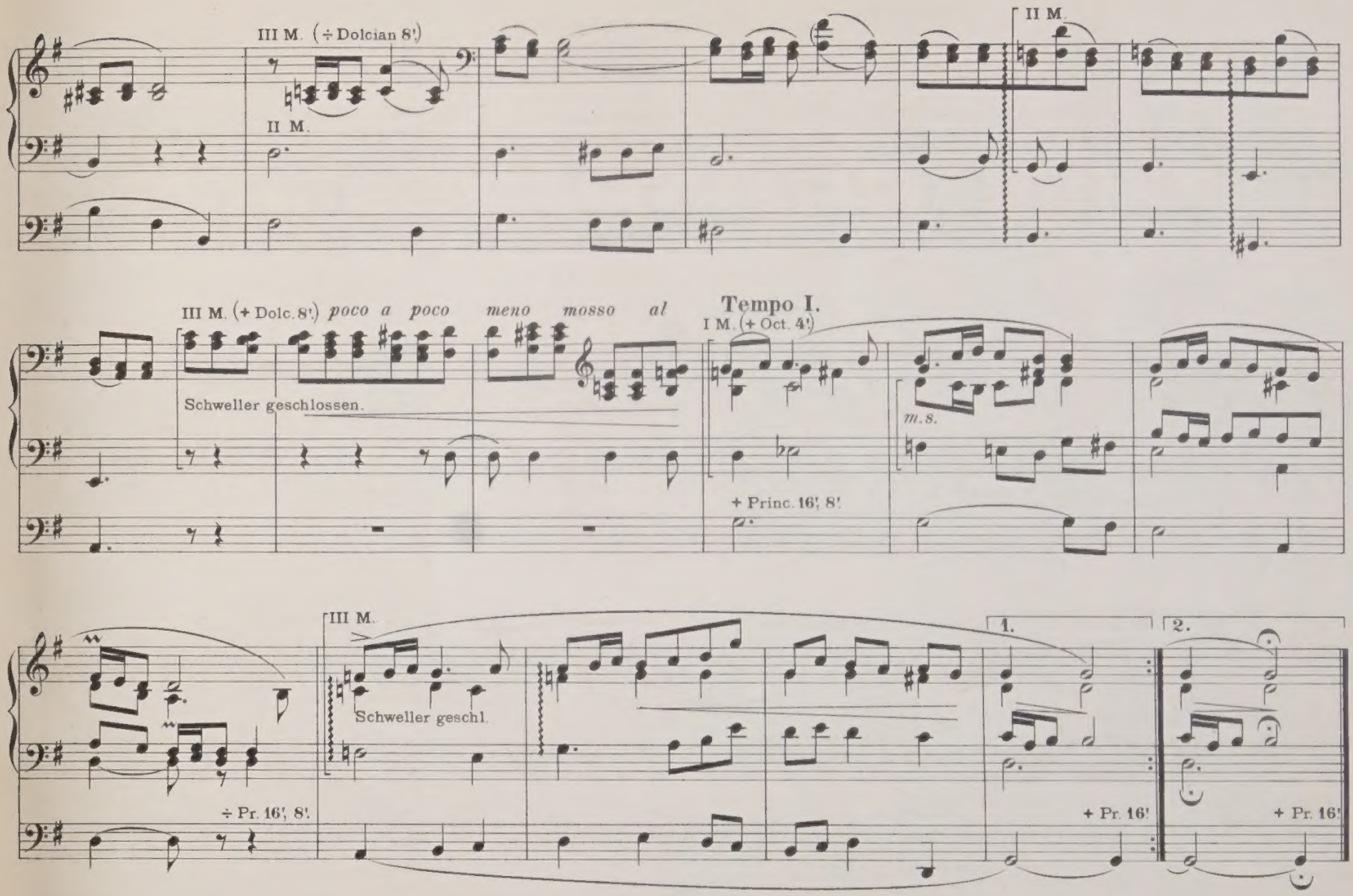
(II M. + Gamba 8')

II M.

III M.

I

NB. (+ = ziehen, ÷ = abstossen) (< > = *cresc.* und *decresc.* mit Schweller.)


III M. (÷ Dolcian 8')
II M.
II M.
III M. (+ Dolc. 8') poco a poco meno mosso al
Tempo I.
I M. (+ Oct. 4')
Schweller geschlossen.
m.s.
+ Princ. 16', 8'
III M.
Schweller geschl.
÷ Pr. 16', 8'
1.
2.
+ Pr. 16'
+ Pr. 16'

Air.

Disposition:
Koppel { I M. Einige 8' Stimmen + Octav 4'.
II M. Einige 8' Stimmen + Oboe 8' und Spitzflöte 4'.
III M. Gedact 8', Fugara 8', 4', Gemshorn 8', Flöte 4'.
Pedal. Principal 16', 8', Subbass 16', Gedact 8', Violon 8'.

Op. 40 Nº 4.

2.

Andante religioso. ♩ =54.

Manual.

Pedal.

II M.

III M. Schweller geschl.

I M.

(M. II + Princ. 4')

(I M. + Trompete 8')

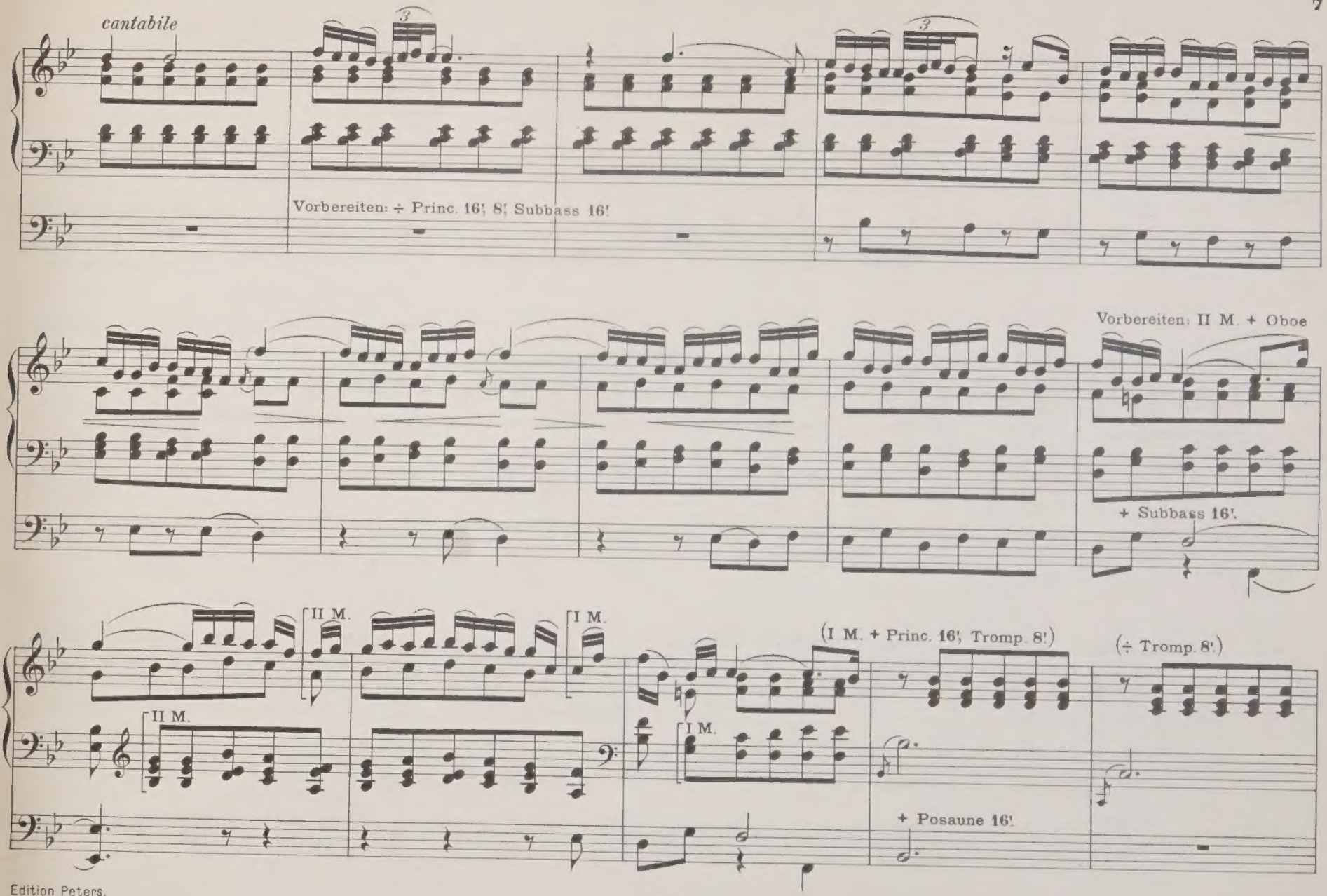
ri - - tar - - dan - do

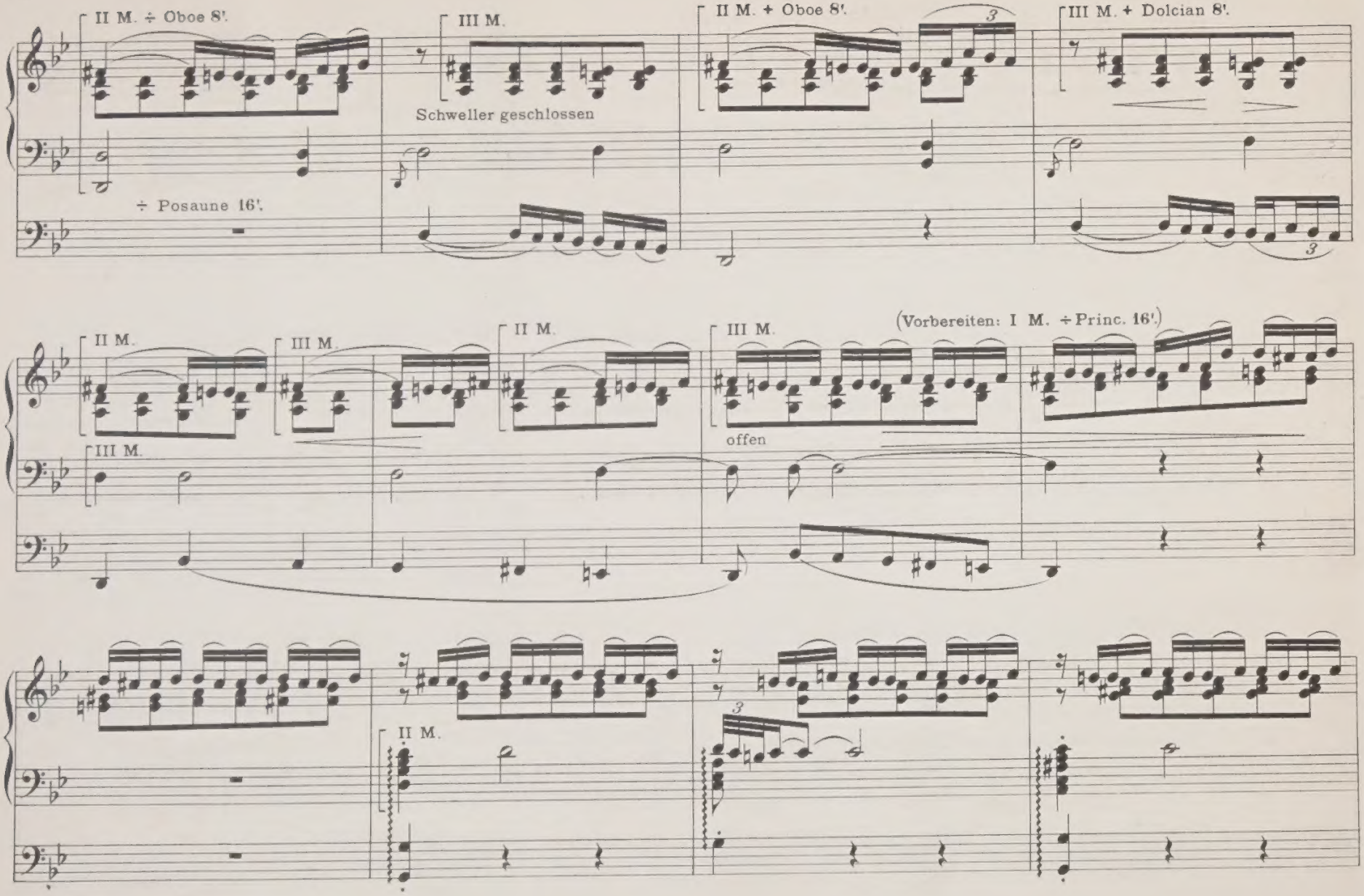
M. II ÷ Princ. 4'.
M. I ÷ Tromp. 8'.

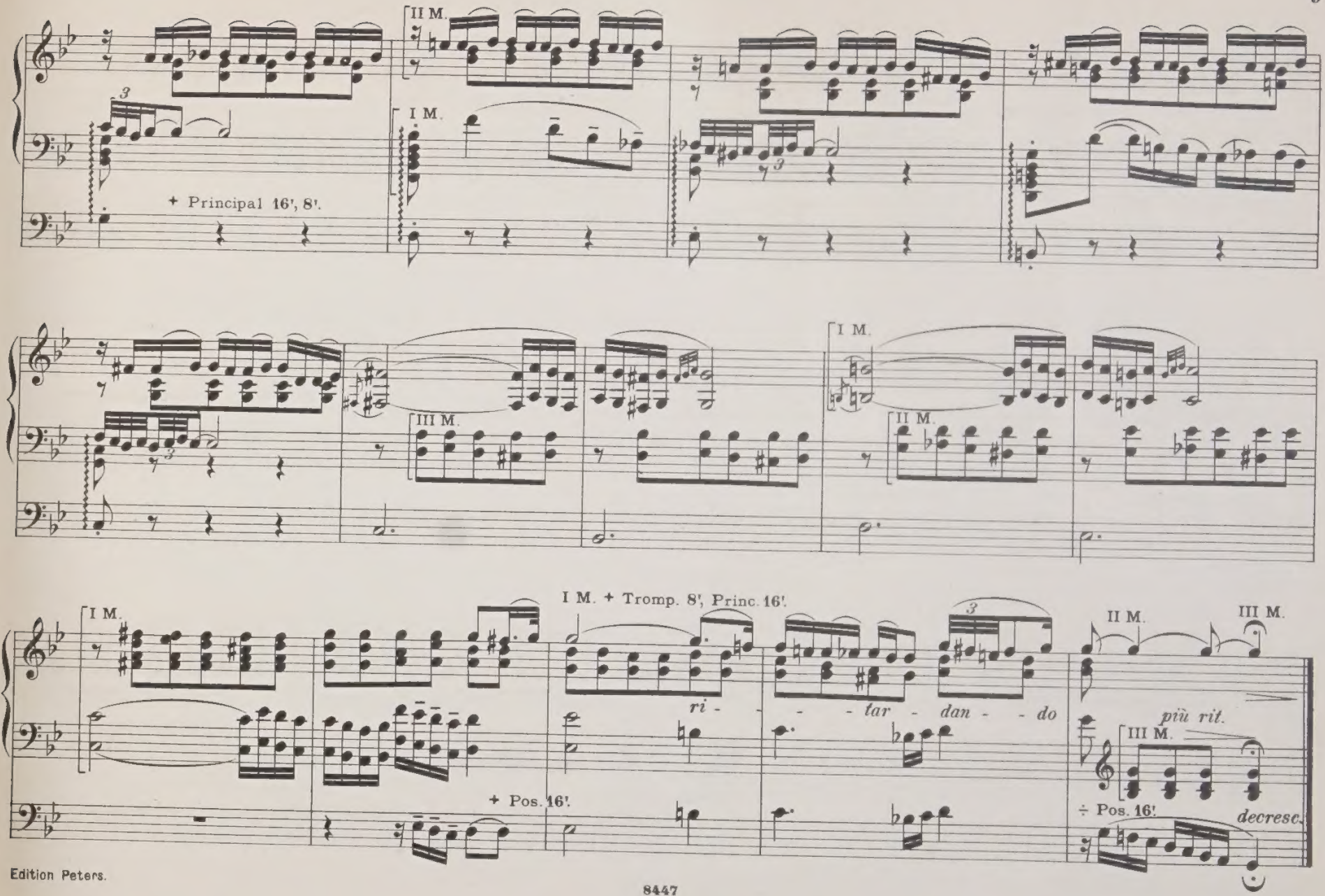
III M. più rit.

NB. (+ = ziehen, ÷ = abstossen) (< > = *cresc.* und *decresc.* mit Schweller.)

Edition Peters.


cantabile
Vorbereiten: ÷ Princ. 16', 8', Subbass 16'
Vorbereiten: II M. + Oboe
+ Subbass 16'.
II M.
II M.
I M.
I M.
(I M. + Princ. 16', Tromp. 8')
(÷ Tromp. 8')
+ Posaune 16'


II M. ÷ Oboe 8'.
÷ Posaune 16'.
III M.
Schweller geschlossen
II M. + Oboe 8'.
III M. + Dolcian 8'.
II M.
III M.
II M.
III M.
offen
(Vorbereiten: I M. ÷ Princ. 16'.)
III M.
II M.


II M.
I M.
+ Principal 16', 8'.
III M.
I M.
II M.
I M.
I M. + Tromp. 8', Princ. 16'.
ri - - - - tar - dan - - do
II M.
III M.
più rit.
III M.
+ Pos. 16'.
÷ Pos. 16'.
decresc.

Morgenstimmung.

Le matin.

Disposition:
Koppel { I M. Einige 8' und 4' Stimmen + Octav 2'.
II M. Gamba 8', Rohrflöte 8', Salcional 8', Spitzflöte 4'.
III M. Flöte 4', Fugara 4', Gemshorn 4'.
Pedal. Violon 8', Gedact 8'.

Op. 46 No1.

3.

Allegretto pastorale. ♩ = 60.

Manual.

Pedal.

III M. Schweller geschlossen.

II M.

III M.

III M.

II M.

+ Subbass 16'.

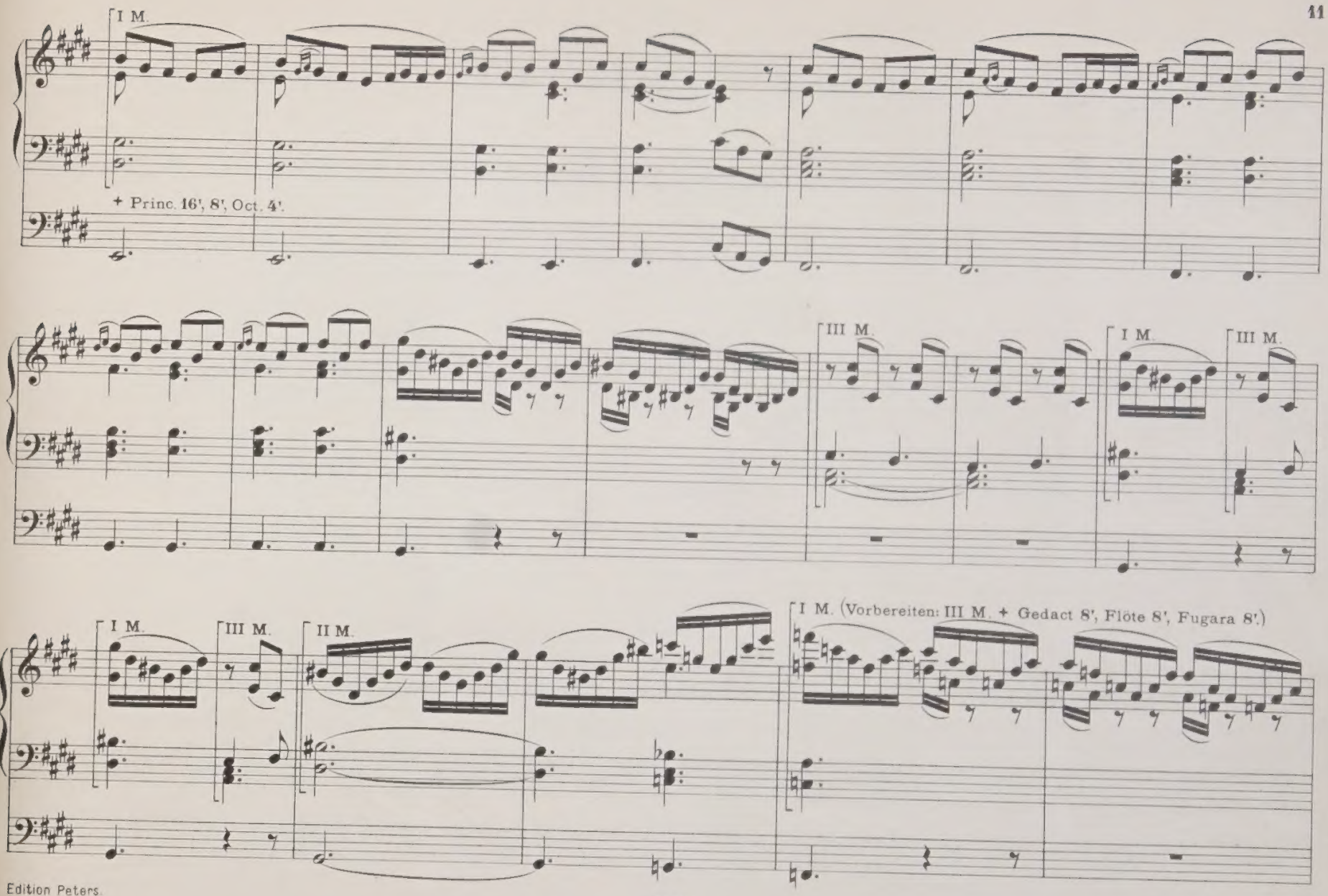
III M.

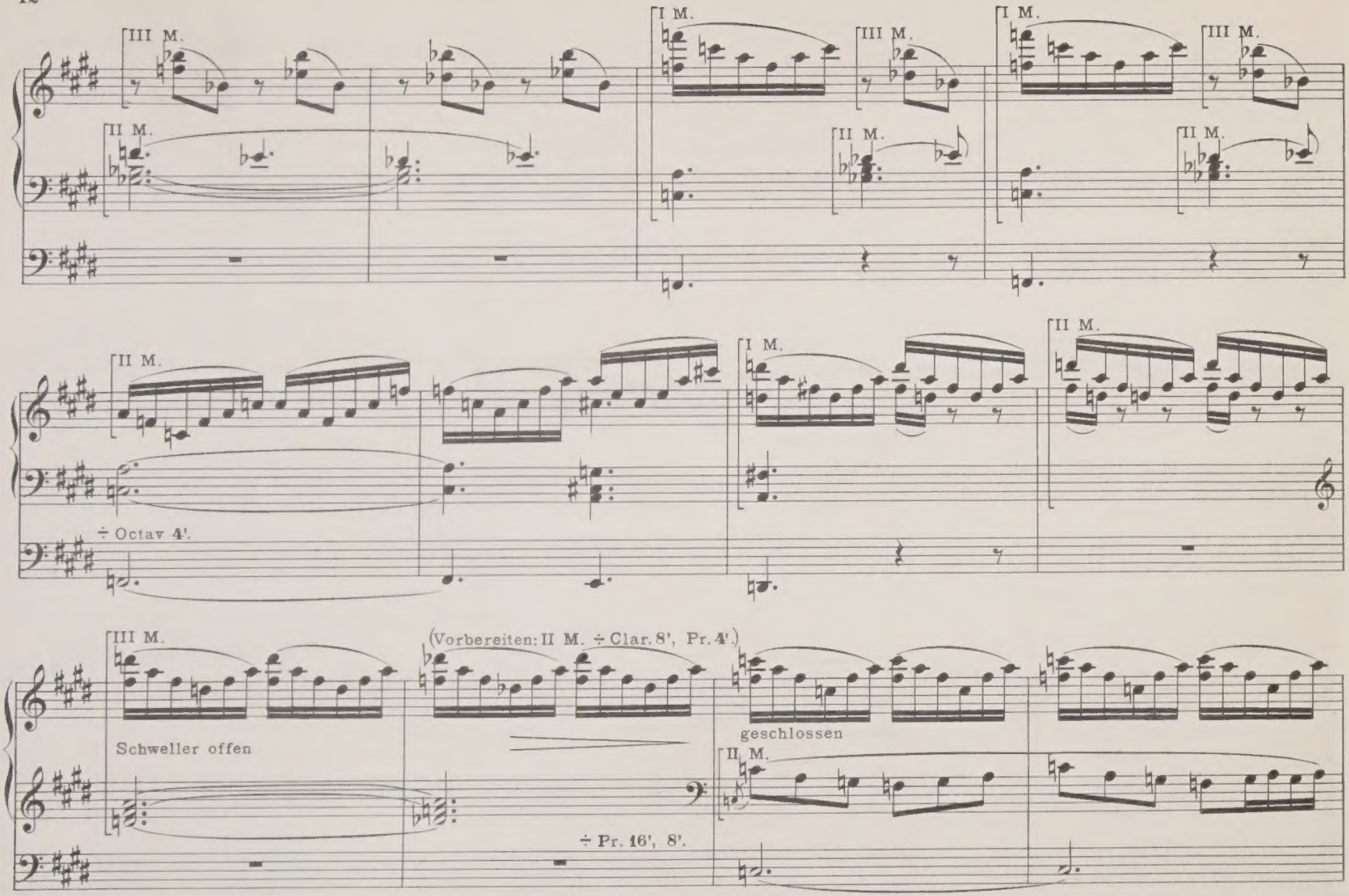
(Vorbereiten: II M. + Clar. 8', Princ. 4'.)

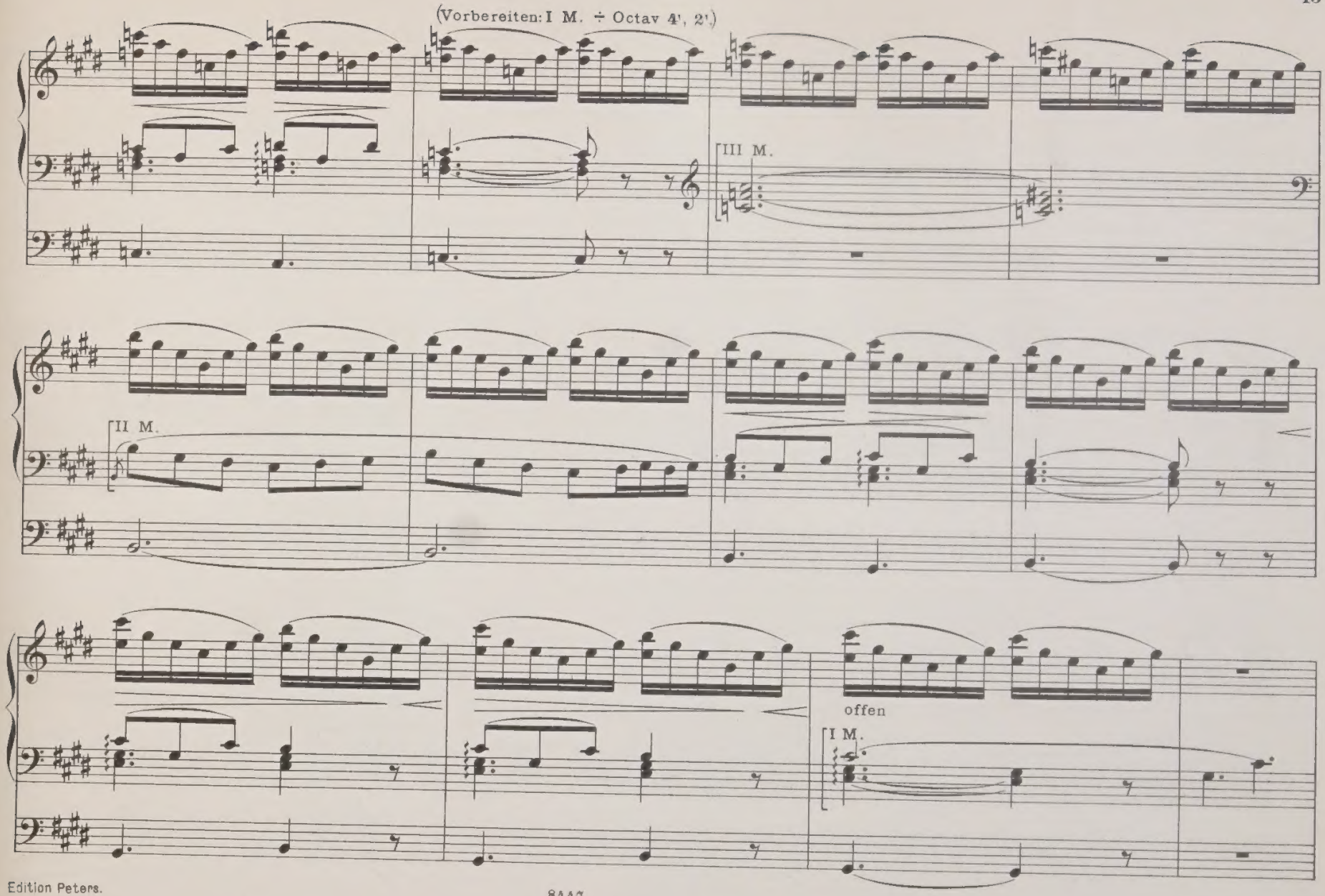
III M.

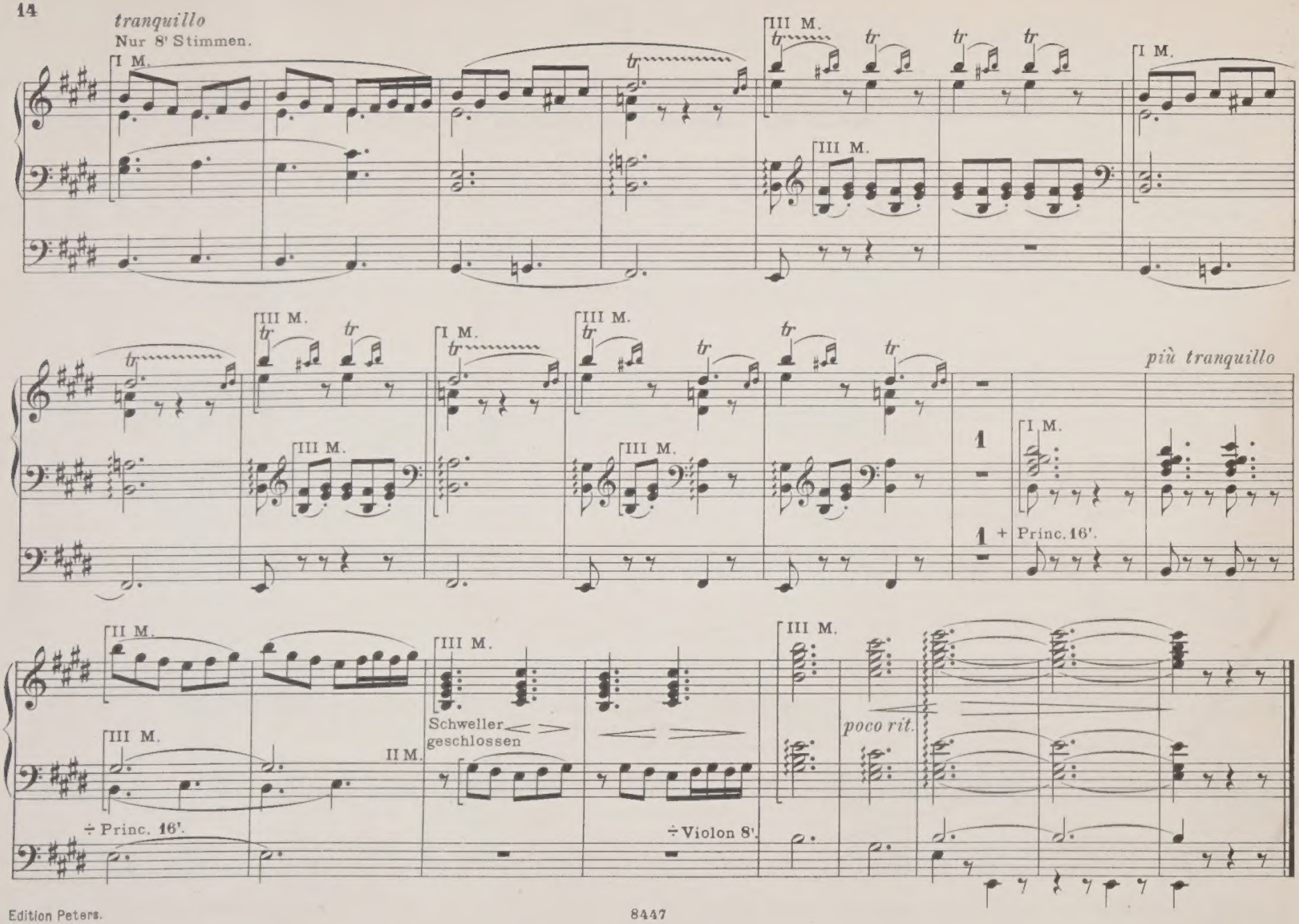
NB. (+ = ziehen, + = abstossen) (< > = *cresc.* und *decresc.* mit Schweller.)

Edition Peters.


I M.
+ Princ. 16', 8', Oct. 4'.
III M.
I M.
III M.
I M.
III M.
II M.
I M. (Vorbereiten: III M. + Gedact 8', Flöte 8', Fugara 8'.)


III M.
II M.
I M.
III M.
II M.
I M.
III M.
II M.
II M.
÷ Octav 4'.
I M.
II M.
III M.
(Vorbereiten: II M. ÷ Clar. 8', Pr. 4'.)
Schweller offen
geschlossen
II M.
÷ Pr. 16', 8'.


(Vorbereiten: I M. ÷ Octav 4', 2')
III M.
II M.
offen
I M.


tranquillo
Nur 8' Stimmen.
I M.
III M.
più tranquillo
Princ. 16'.
II M.
Schweller geschlossen
poco rit.
÷ Princ. 16'.
÷ Violon 8'.

Åses Tod.

La mort d'Åse.

Disposition:

Koppel {I M. Princ. 16', Princ. 8', Gamba 8', Flöte 8', Quintatön 8', Octav 4'.
{II M. Salcional 8', Spitzflöte 8'.
III M. Gedact 8', Fugara 8', Flöte 4'.
Pedal. Subbass 16', Gedact 8', Violon 8'.

Andante doloroso. ♩= 50.

Op. 46 Nº 2.

4.

Manual.

Pedal.

II M. *p*

III M.

Schweller geschlossen

pp

+ Gamba 8' oder Corno di bassetto 8'.

II M.

mf

+ Flöte 4'.

(II M. + Clar. 8')

I M.

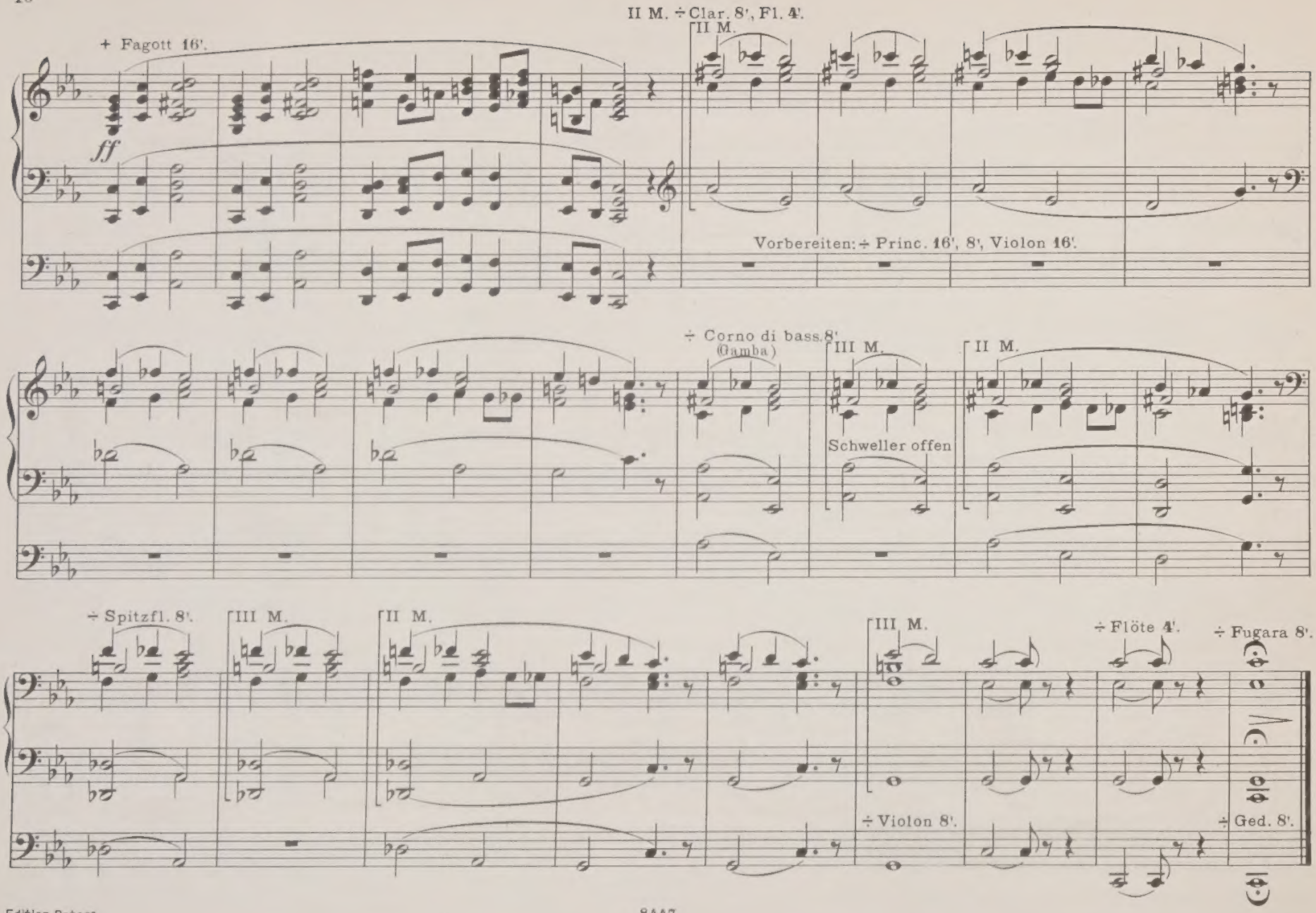
+ Violon 16'

f

+ Princ. 16', 8'.

NB. (+ = ziehen, ÷ = abstossen) (< > = *cresc.* und *decresc.* mit Schweller.)

Edition Peters.


II M. ÷ Clar. 8', Fl. 4'.
+ Fagott 16'.
ff
II M.
Vorbereiten: ÷ Princ. 16', 8', Violon 16'.
÷ Corno di bass 8'
(Gamba)
III M.
II M.
Schweller offen
÷ Spitzfl. 8'.
III M.
II M.
III M.
÷ Flöte 4'.
÷ Fugara 8'.
÷ Violon 8'.
÷ Ged. 8'.

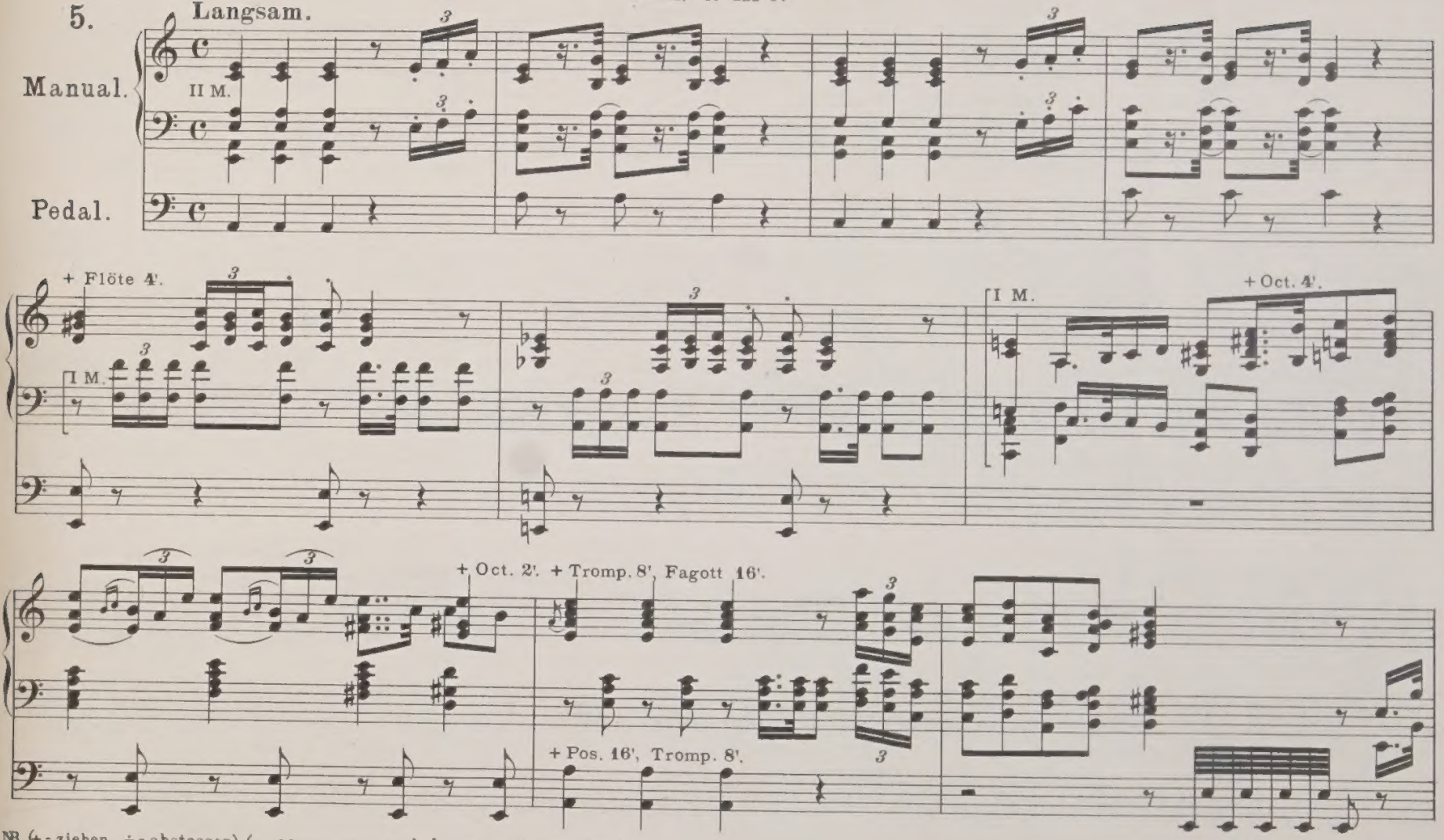
Trauermarsch.

Marche funèbre.

Disposition:

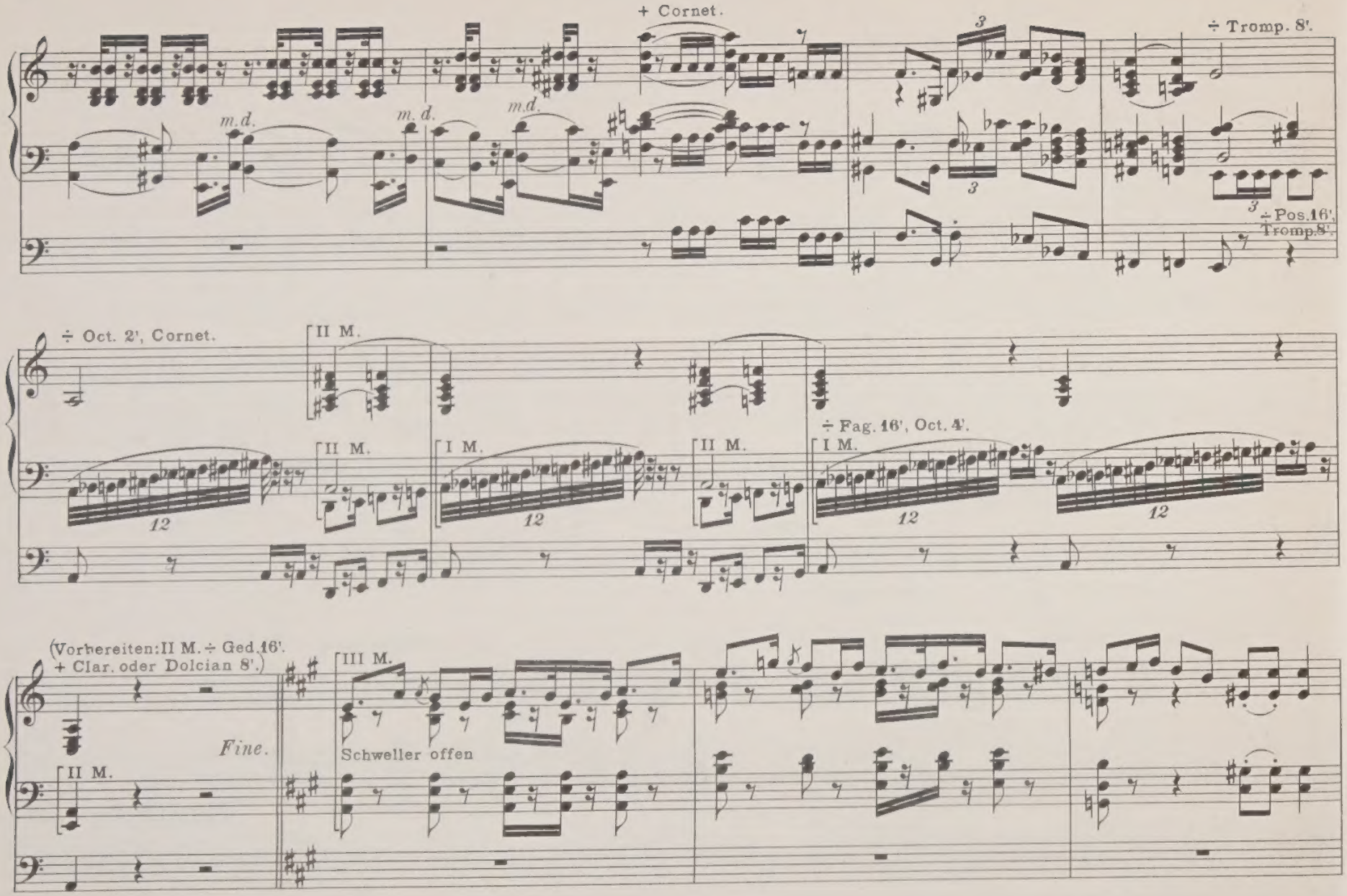
Koppel { I M. Pr. 16' und 8 bis 4 Achtfuss-Stimmen.
II M. Ged. 16', Flöte 8', Salcional 8', Gamba 8'.
III M. Einige 8' und Flöte 4'.
Pedal. 16' und 8'.

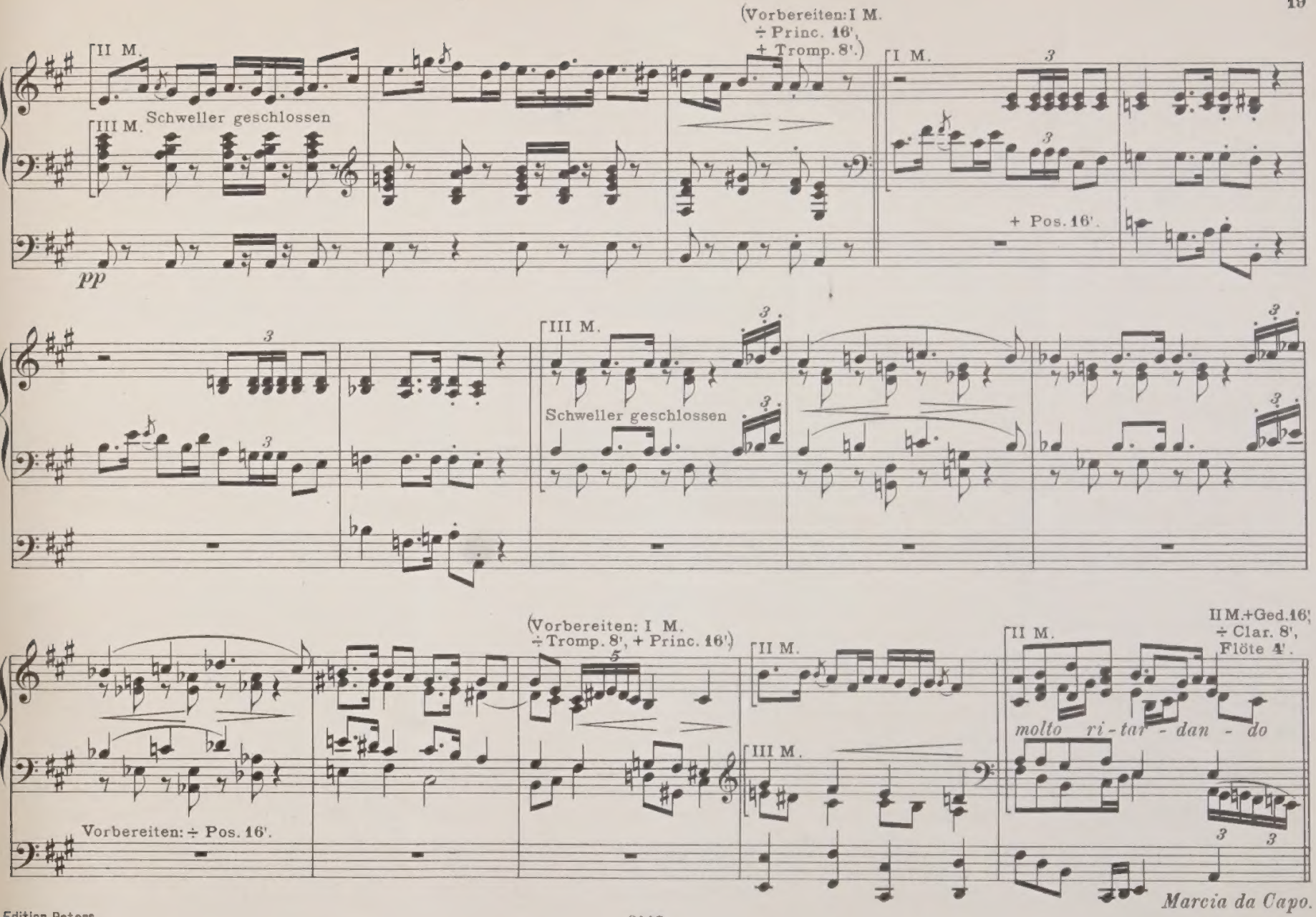
5. **Langsam.**



NB. (+ = ziehen, ÷ = abstossen) (< > = *cresc.* und *decresc.* mit Schweller.)

Edition Peters.


+ Cornet.
÷ Tromp. 8'.
m.d.
m.d.
m.d.
÷ Pos. 16', Tromp. 8'.
÷ Oct. 2', Cornet.
II M.
II M.
I M.
II M.
÷ Fag. 16', Oct. 4'.
I M.
12
12
12
12
(Vorbereiten: II M. ÷ Ged. 16'. + Clar. oder Dolcian 8'.)
III M.
Fine.
II M.
Schweller offen


(Vorbereiten: I M.
÷ Princ. 16',
+ Tromp. 8'.)
II M.
III M.
Schweller geschlossen
pp
I M.
+ Pos. 16'.
III M.
Schweller geschlossen
(Vorbereiten: I M.
÷ Tromp. 8', + Princ. 16')
II M.
III M.
II M.+Ged.16',
÷ Clar. 8',
Flöte 4'.
II M.
molto ri - tar - dan - do
Vorbereiten: ÷ Pos. 16'.
Marcia da Capo.

Orgelkompositionen

von

FRANZ LISZT

herausgegeben
von

KARL STRAUBE.

Eigentum des Verlegers.

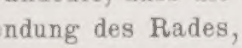
8920.

LEIPZIG
C. F. PETERS.

Vorbemerkung.

Bei den Registerangaben in dieser Ausgabe der Orgelkompositionen Franz Liszt's bin ich dem Vorbild und Beispiel Heinrich Reimanns gefolgt, der eine genauere Bezeichnung der dynamischen Stärkegrade bei der Herausgabe seiner: „Phantasie für Orgel über den Choral: Wie schön leuchtet der Morgenstern" anwandte. Das Vorwort zur Komposition erläutert die Art der Ausdrucksbezeichnungen, wie folgt:

> „Zum ersten Mal ist hier der Versuch gemacht, den Stärkegrad ausser durch die allgemeinen Bezeichnungen: *ppp, pp, p, mf, f, ff,* noch spezieller durch Zahlen (von 1 – 12) anzugeben. Diese Zahlen beziehen sich auf das 12-teilige Zifferblatt des (nach Meinung des Verfassers) für jede grössere Orgel unentbehrlichen Register – Rades (fälschlich „Roll-Schweller" genannt). Es bedeutet daher 1: die schwächste Stimme, 4: den 3ten Teil, 6: die Hälfte der Gesamtstärke, 12: die volle Orgel (Organo Pleno) mit sämtlichen Koppeln."

Hinzugefügt muss werden, dass ich den Eintritt zur Benutzung des Register-Rades mit dem Buchstaben „W" (Crescendo-Walze) andeute, dass die ausgeschriebenen Bezeichnungen: *crescendo* oder *decrescendo* stets auf die Anwendung des Rades, das Zeichen  ausschliesslich auf den Gebrauch des Jalousie-Schwellers für das III. Manual sich beziehen. Alle übrigen Anmerkungen sind ohne weiteres klar verständlich und der allgemein üblichen Bezeichnungsart angepasst.*)

Leipzig, 1903.

Karl Straube,
Organist zu St. Thomae.

*) I = Hauptwerk, II = Mittel- oder Solowerk, III = Schwellwerk oder Positif, IV = Echowerk.

Inhalt.

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Variationen

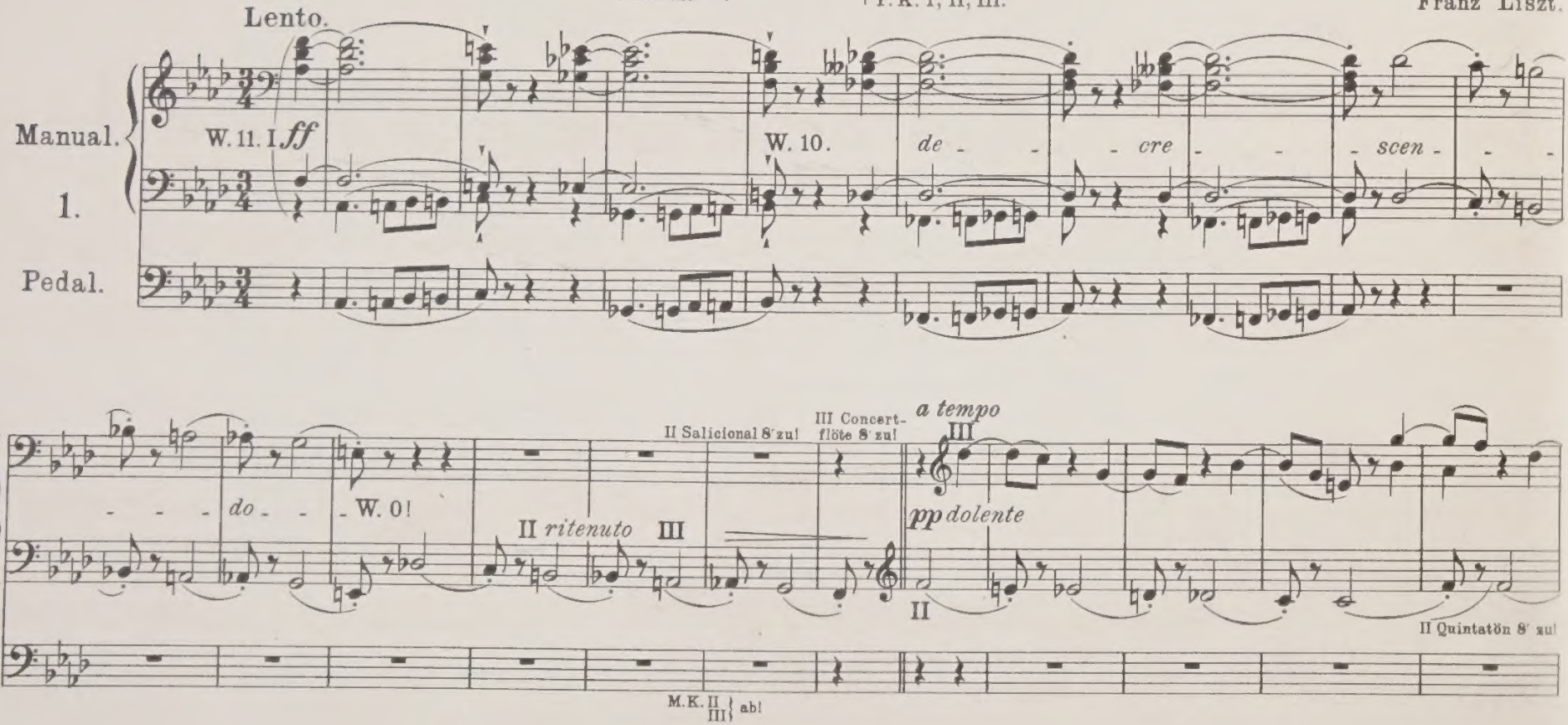
über den Basso continuo des ersten Satzes der Cantate: „Weinen, Klagen, Angst und Not sind des Christen Tränenbrot“ und des Crucifixus der H moll-Messe von Sebastian Bach.

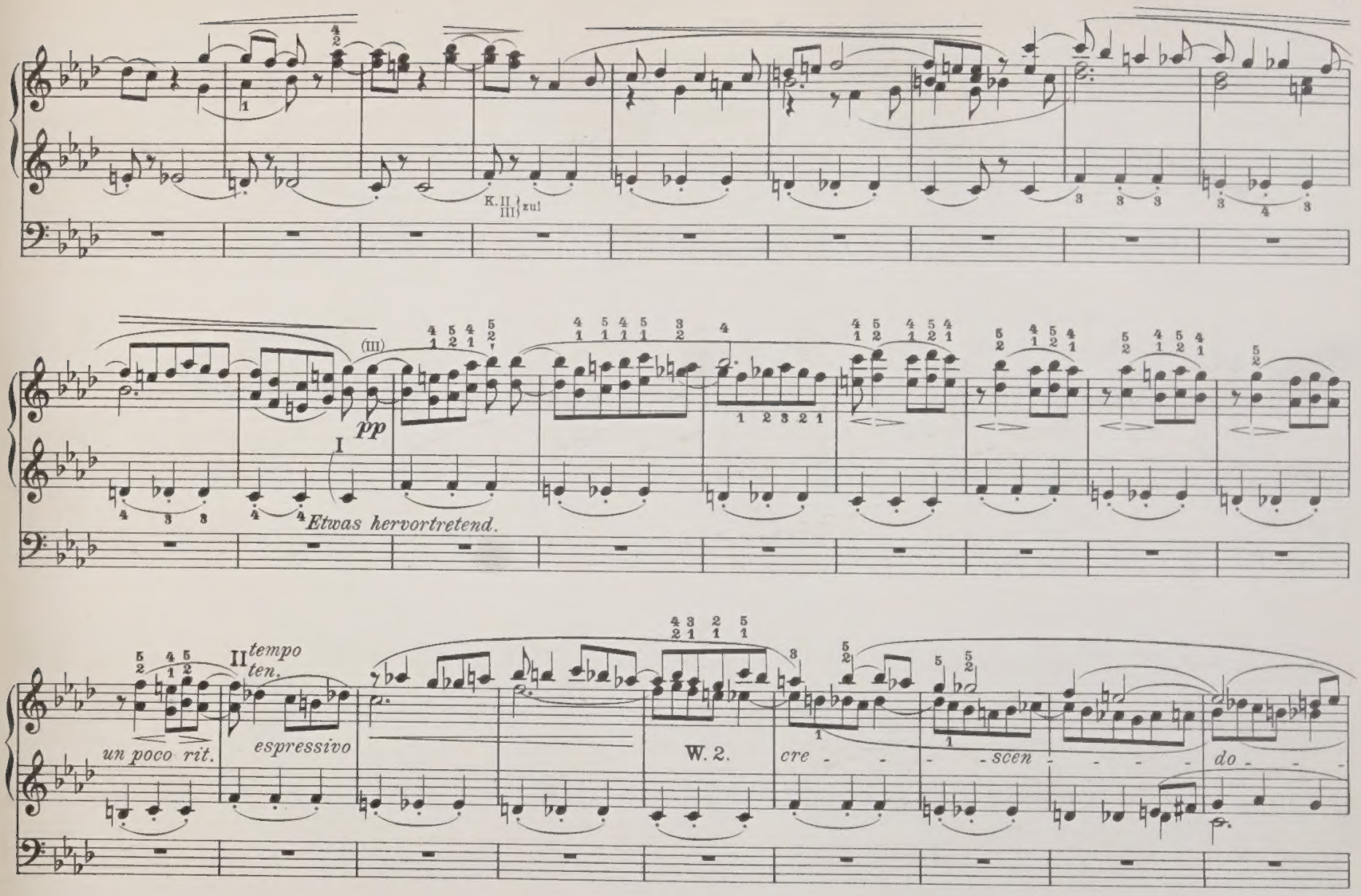
„Weinen, Klagen, Sorgen, Zagen“

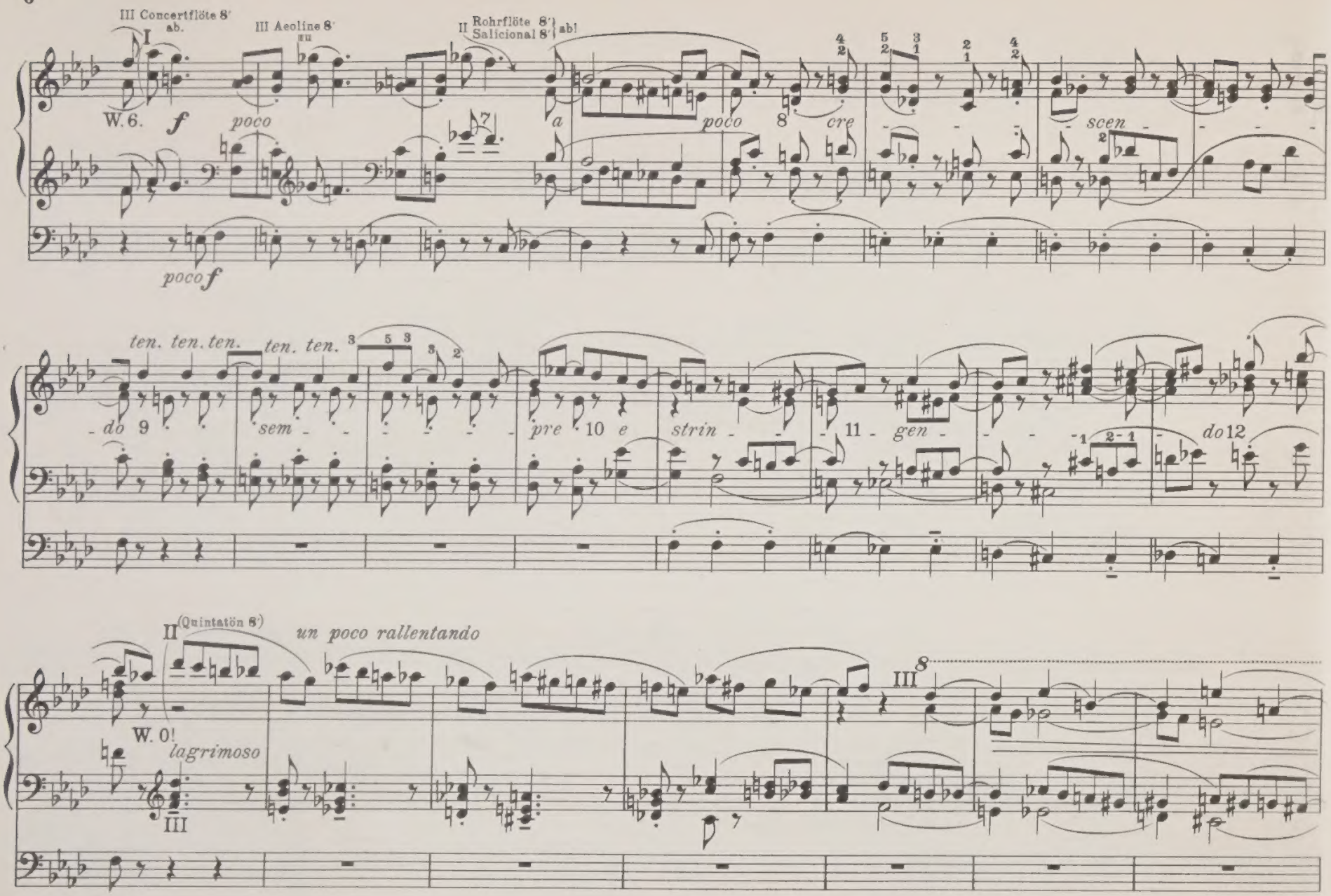
I. Gemshorn 8′
II. Rohrfloete 8′, Gedackt 8′
III. Gedackt 8′ (Schweller offen)
Ped: Liebl. Gedackt 16′
Dulciana 8′.

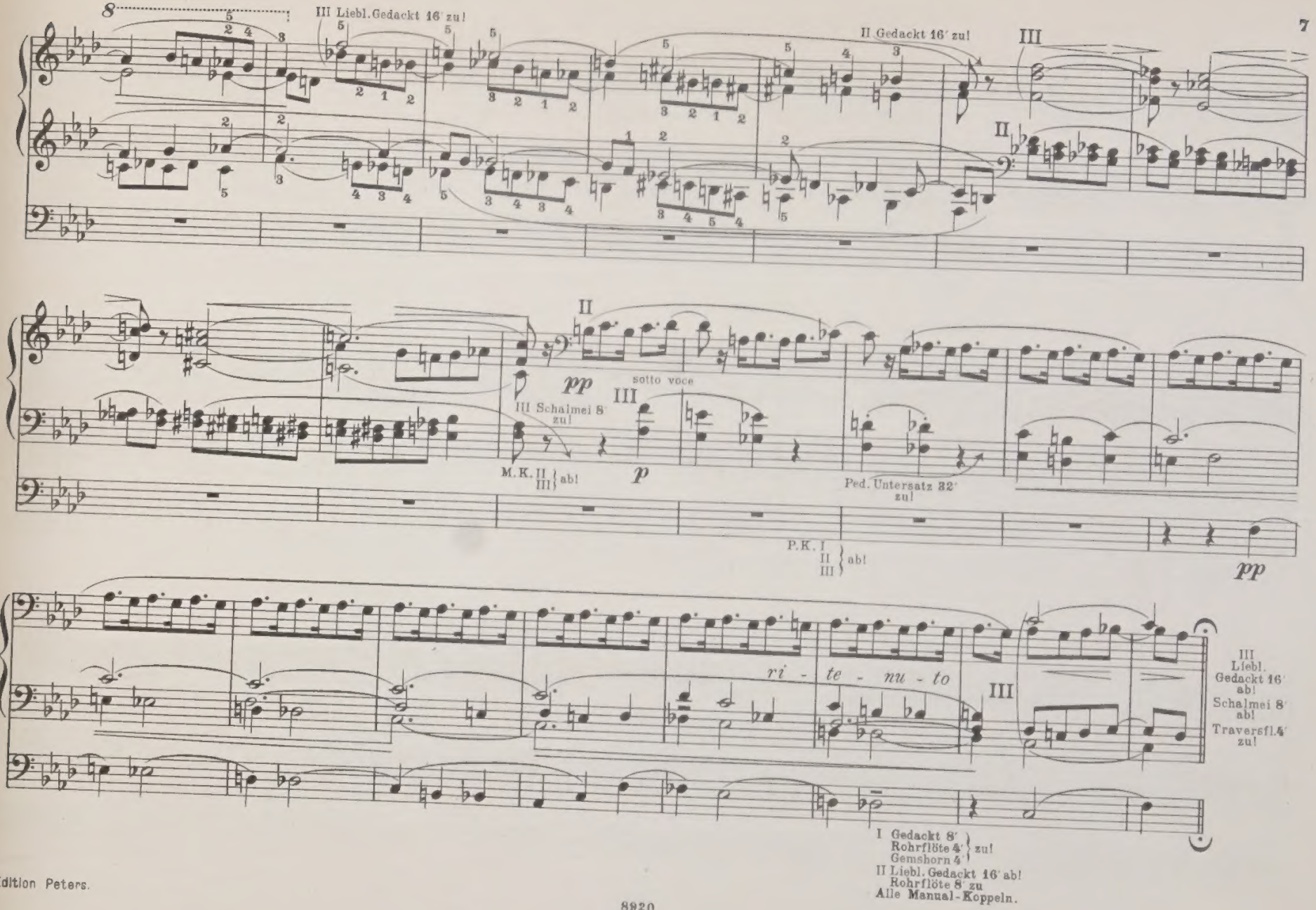
M.K. I, II, I, III, II, III
P.K. I, II, III.

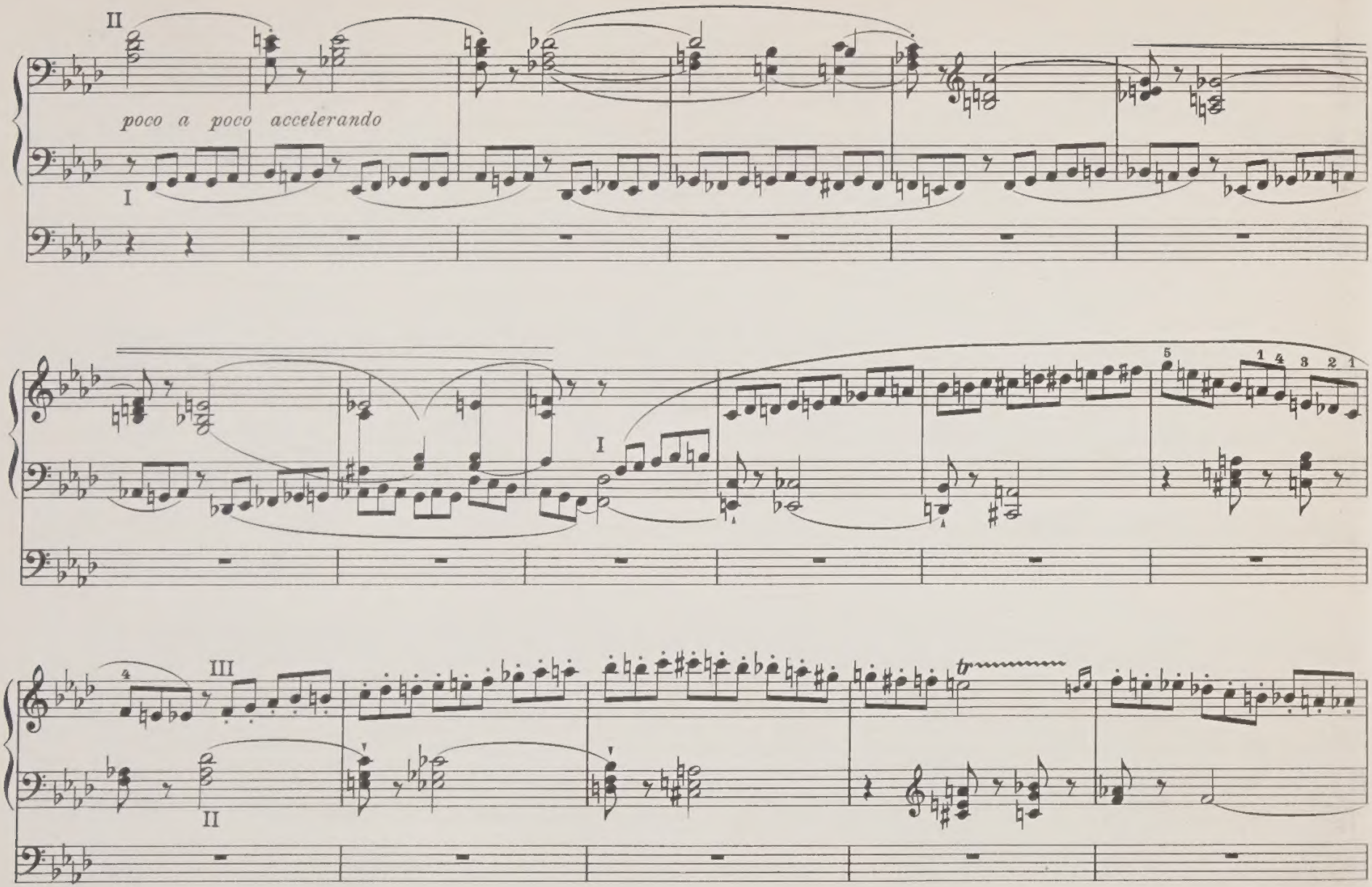
Franz Liszt.

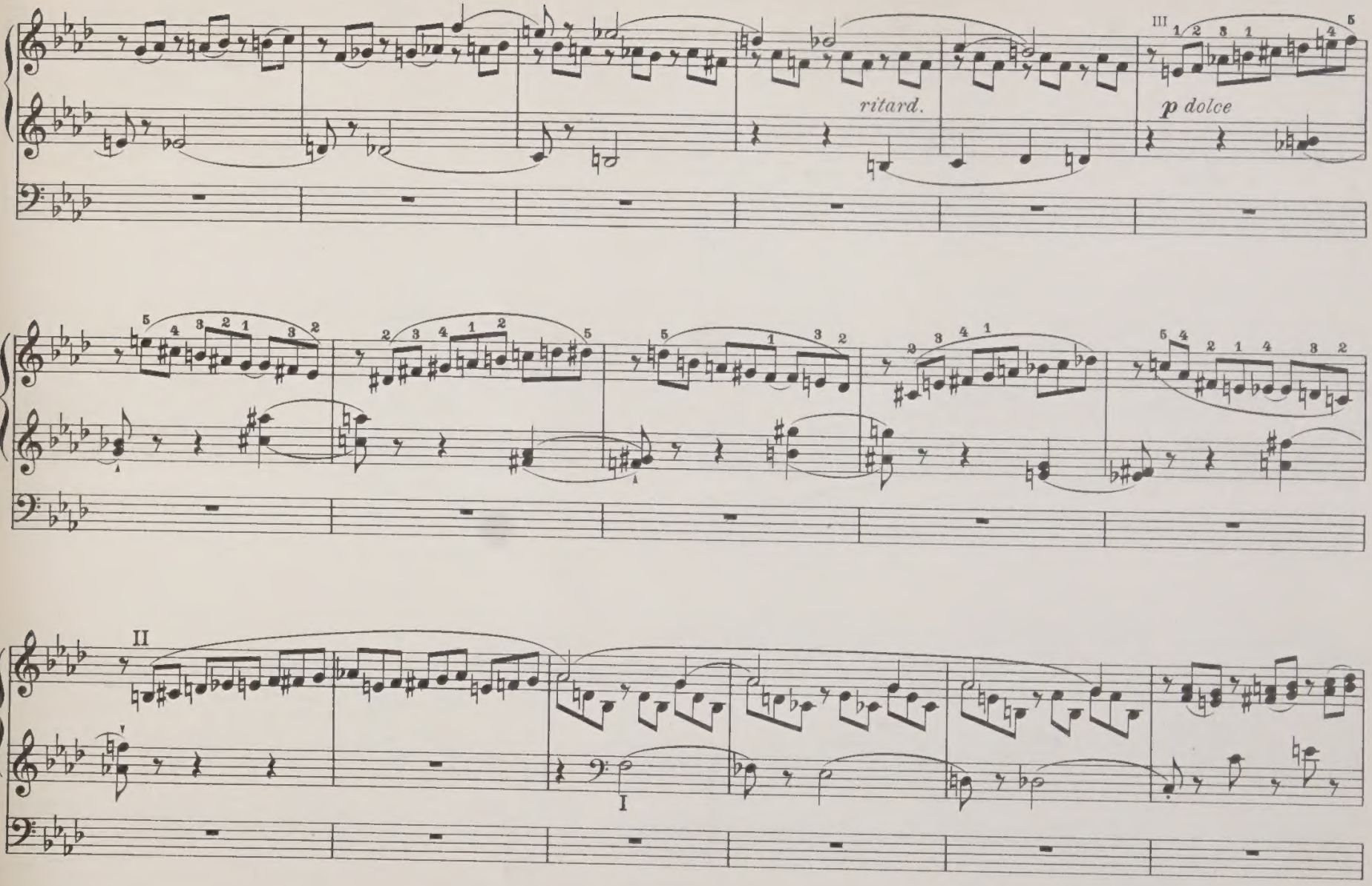


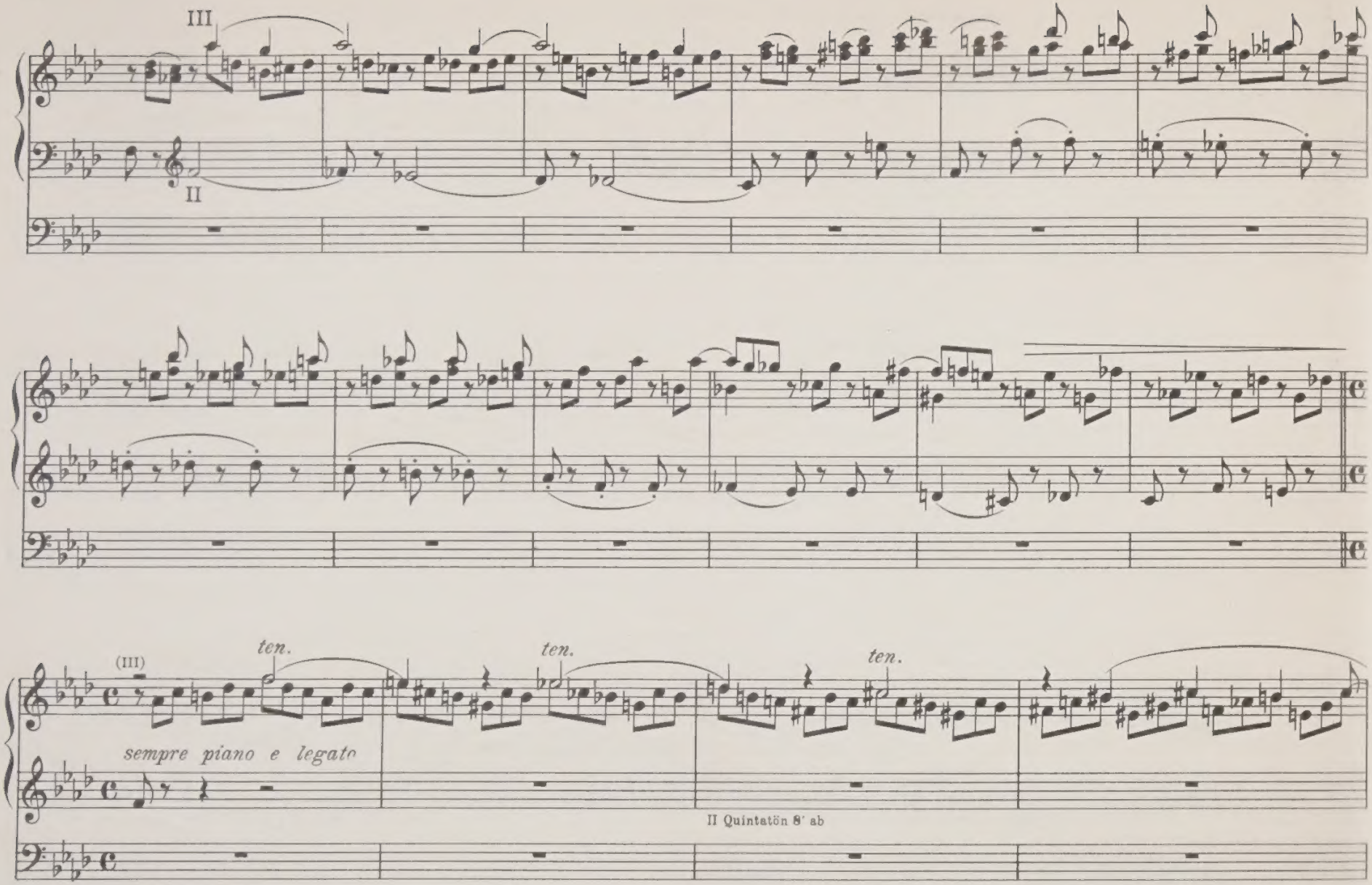

K. II
III } zu!
(III)
pp
I
Etwas hervortretend.
II tempo
ten.
un poco rit.
espressivo
W. 2.
cre - - - - scen - - - - - do - - -

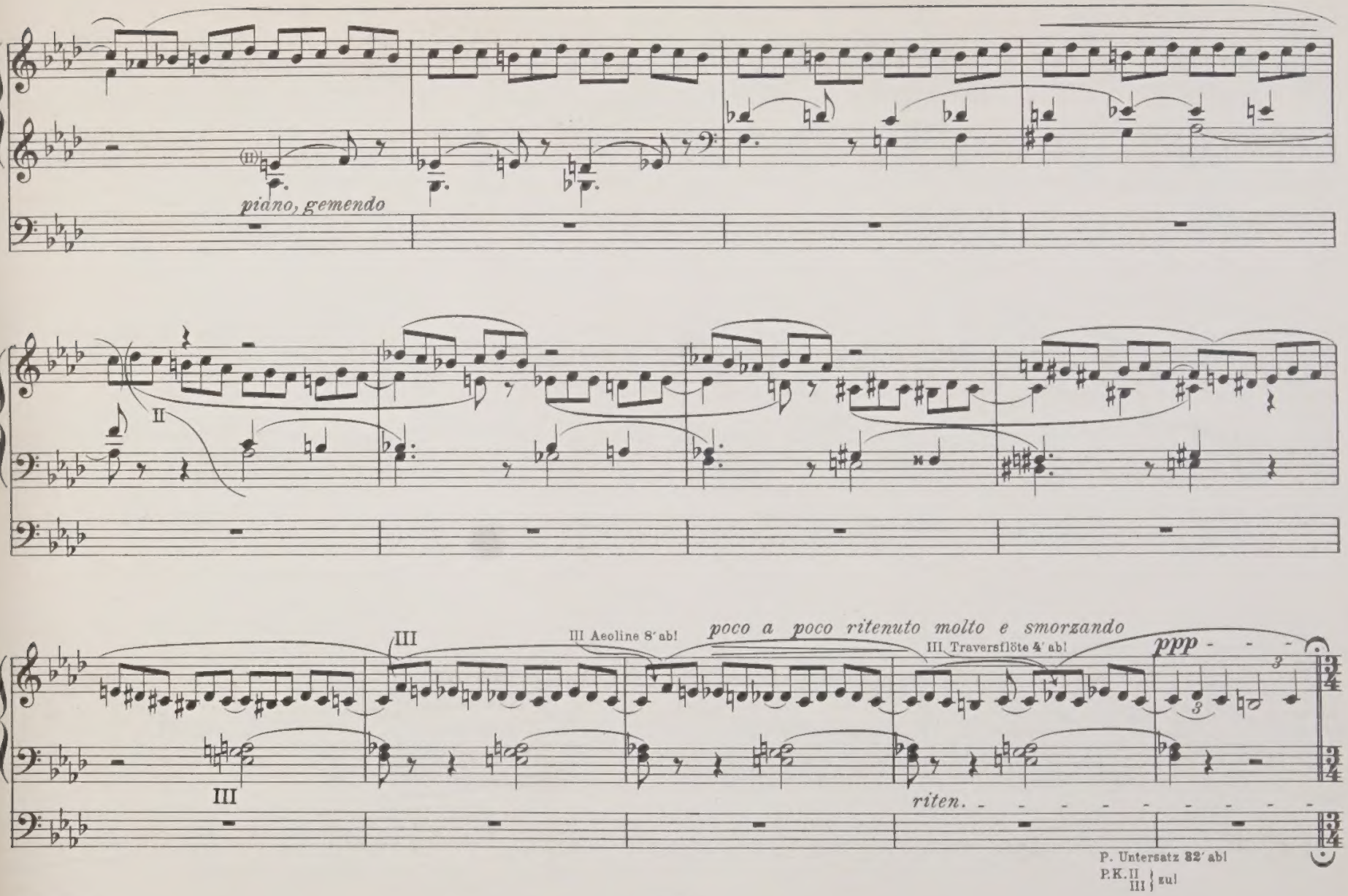

III Concertflöte 8' ab.
III Aeoline 8'
II Rohrflöte 8' / Salicional 8' ab!
W.6.
f
poco
a
poco
cre
scen
poco f
ten. ten. ten. ten. ten.
do 9
sem
pre 10 e
strin
11 gen
do 12
II (Quintatön 8')
un poco rallentando
W. 0!
lagrimoso
III
8

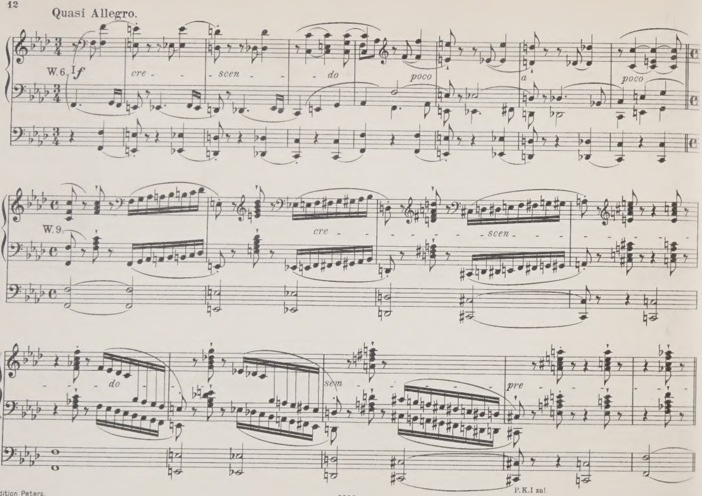

III Liebl. Gedackt 16′ zu!
II Gedackt 16′ zu!
III
II
II
pp
sotto voce
III Schalmei 8′ zu!
III
p
M.K. II III ab!
Ped. Untersatz 32′ zu!
P.K. I II III ab!
pp
ri - te - nu - to
III
III Liebl. Gedackt 16′ ab!
Schalmei 8′ ab!
Traversfl. 4′ zu!
I Gedackt 8′ Rohrflöte 4′ Gemshorn 4′ zu!
II Liebl. Gedackt 16′ ab! Rohrflöte 8′ zu
Alle Manual-Koppeln.

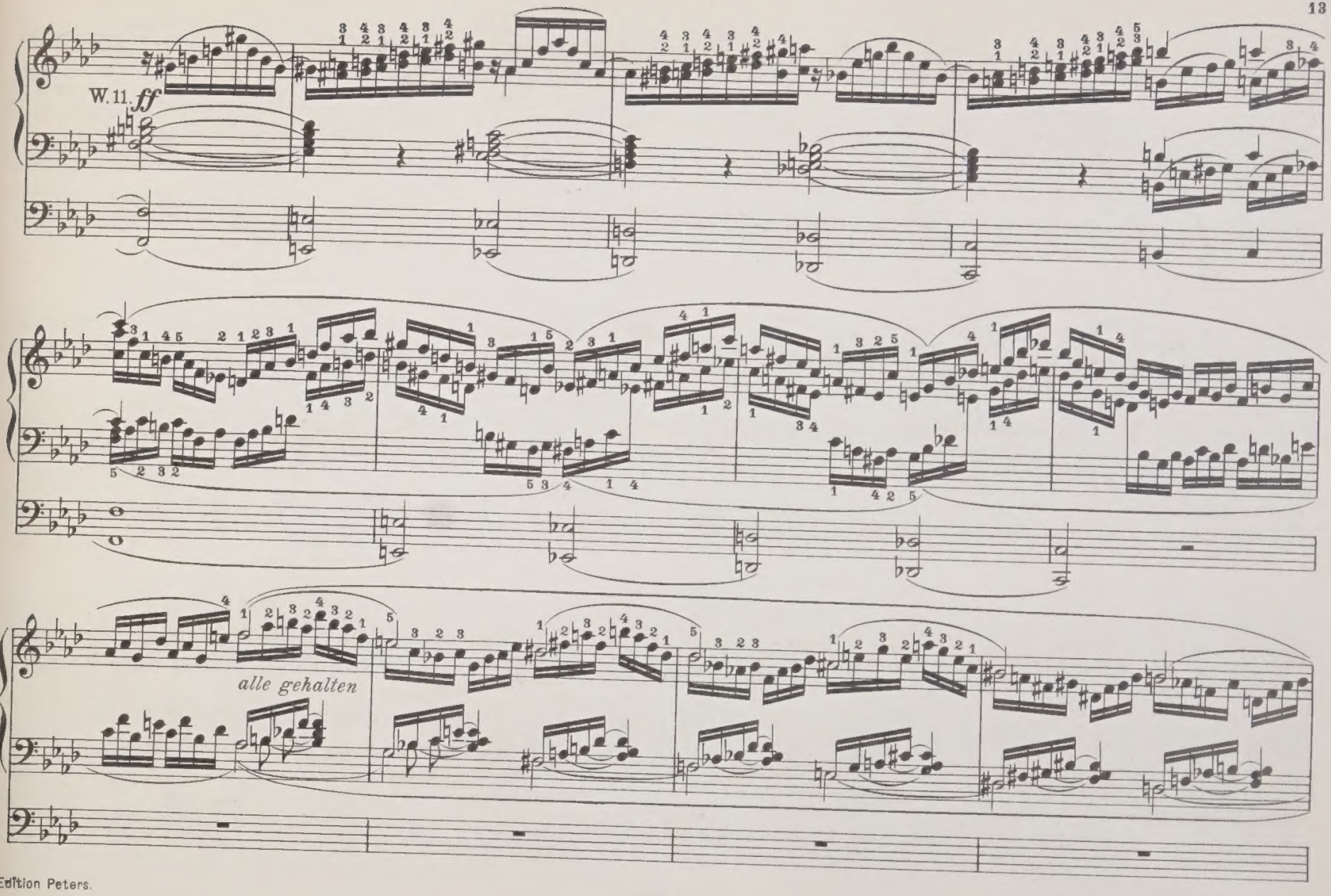

II
poco a poco accelerando
I
I
5
1 4 3 2 1
III
4
II

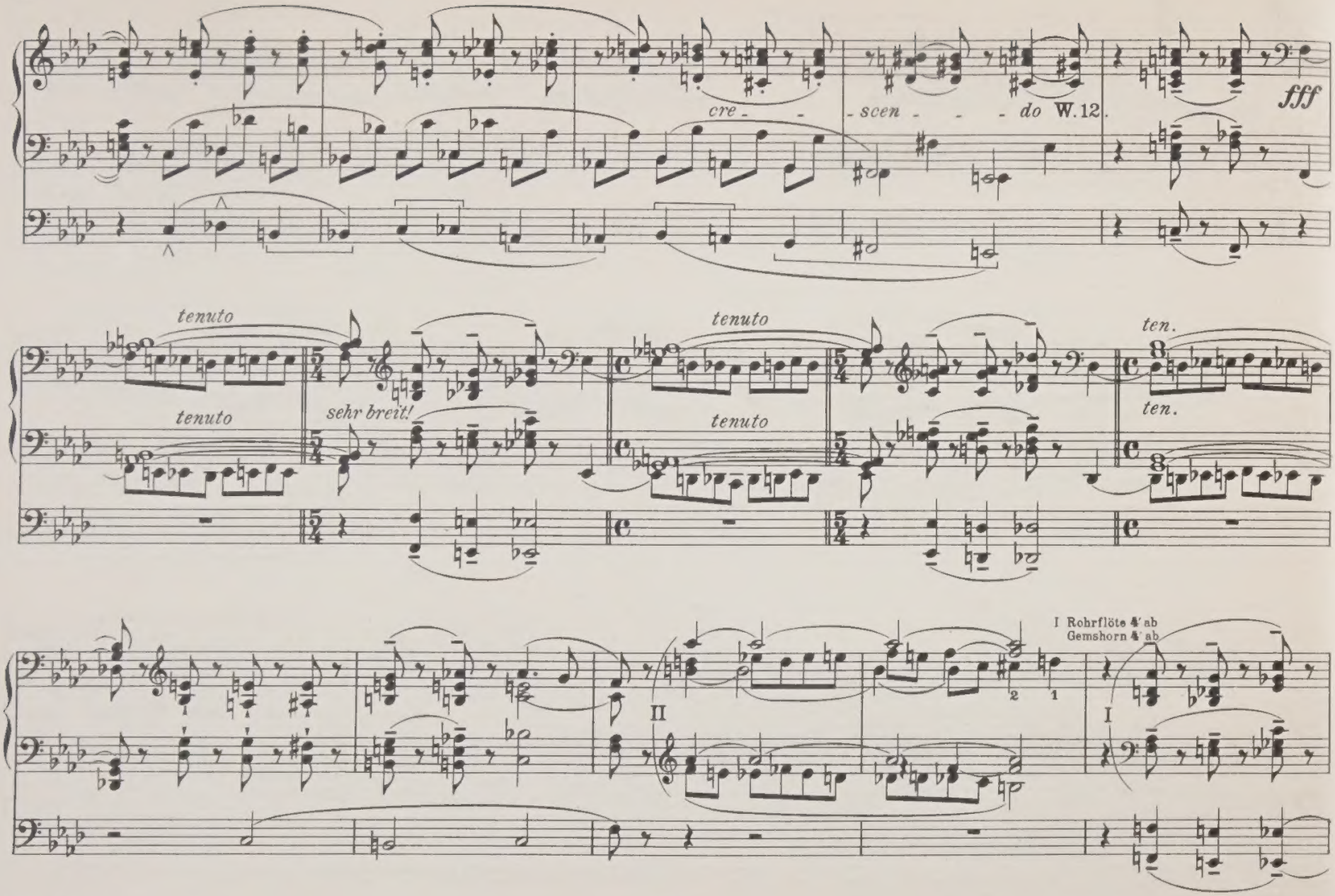

ritard.
p dolce
II
I

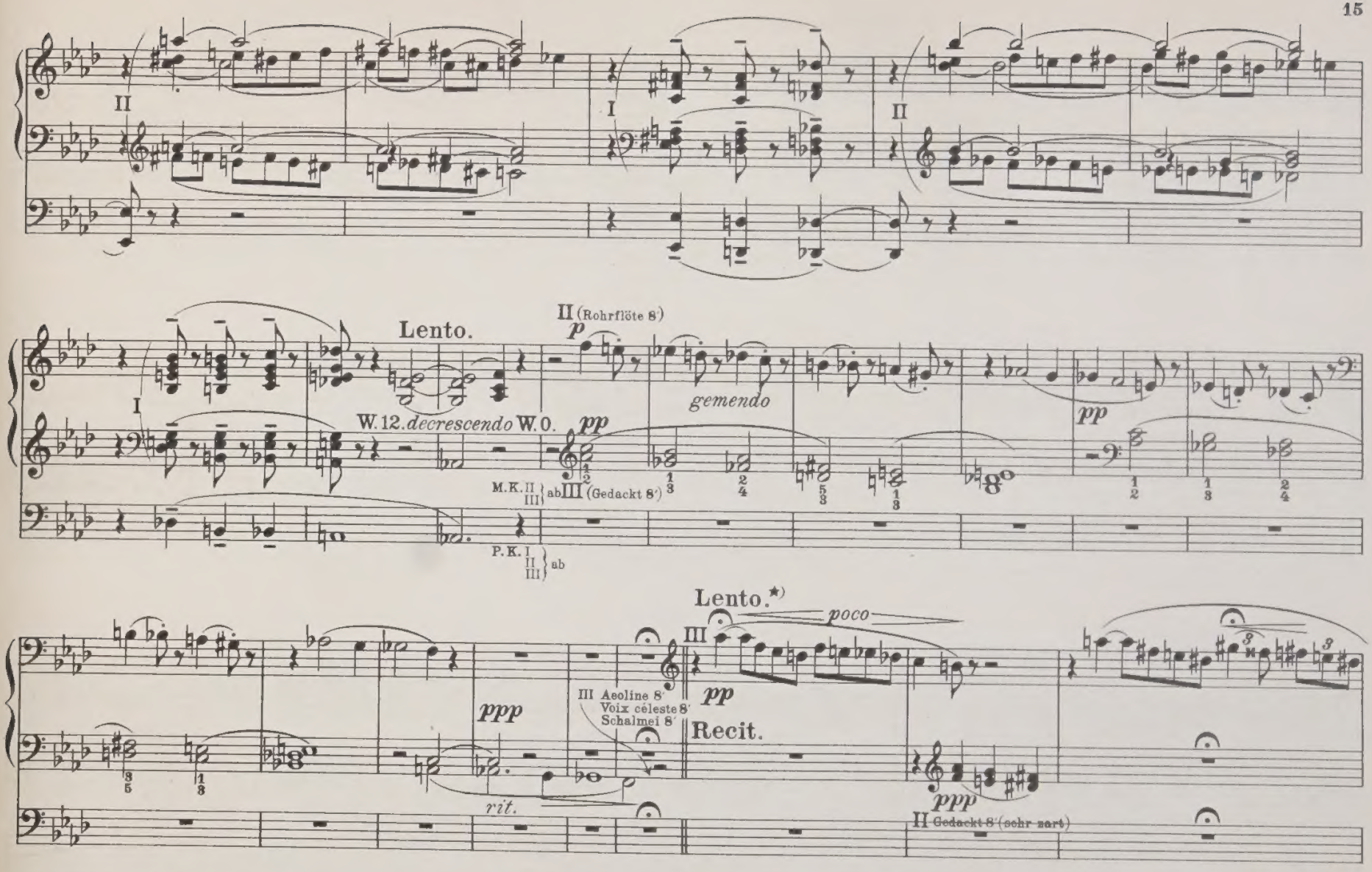

III
II
(III)
ten.
ten.
ten.
sempre piano e legato
II Quintatön 8' ab


piano, gemendo
II
III
III
III Aeoline 8′ ab!
poco a poco ritenuto molto e smorzando
III Traversflöte 4′ ab!
ppp
riten.
P. Untersatz 32′ ab!
P.K. II
III
zu!

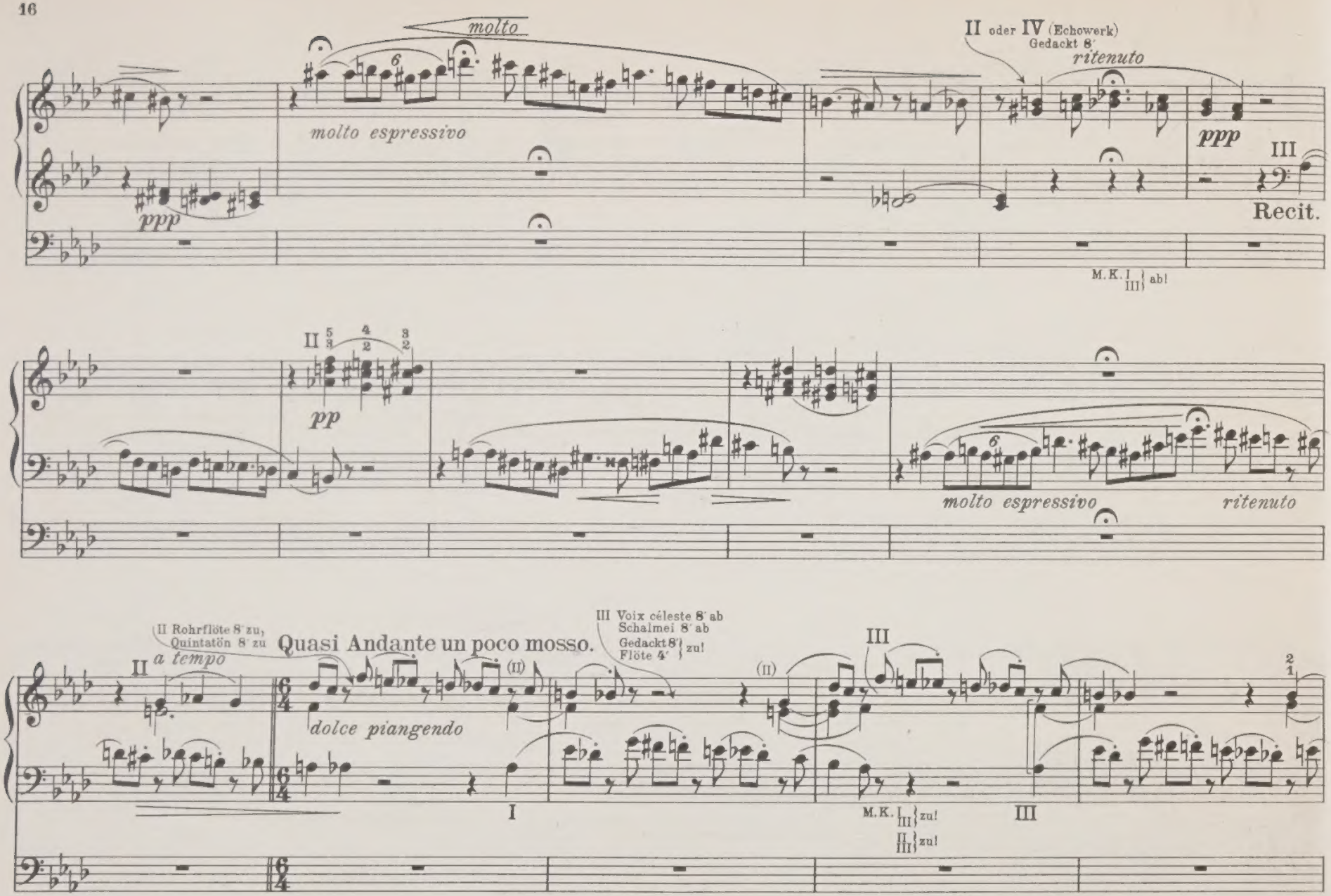

Quasi Allegro.
W. 6. I *f*
cre - scen - do poco a poco
W. 9.
cre - scen - do
sem - pre
P.K.I zu!

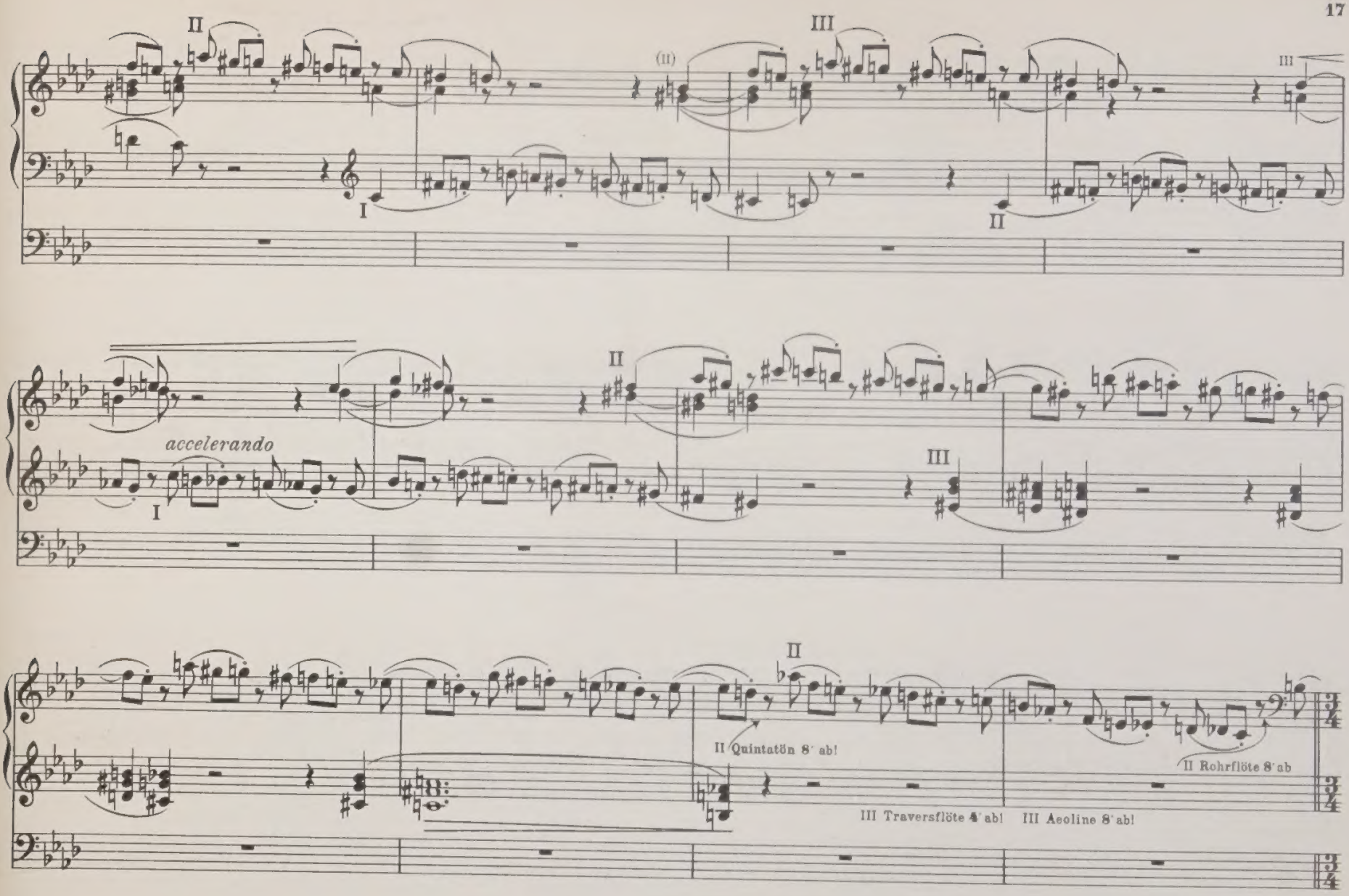

W. 11. ff
alle gehalten

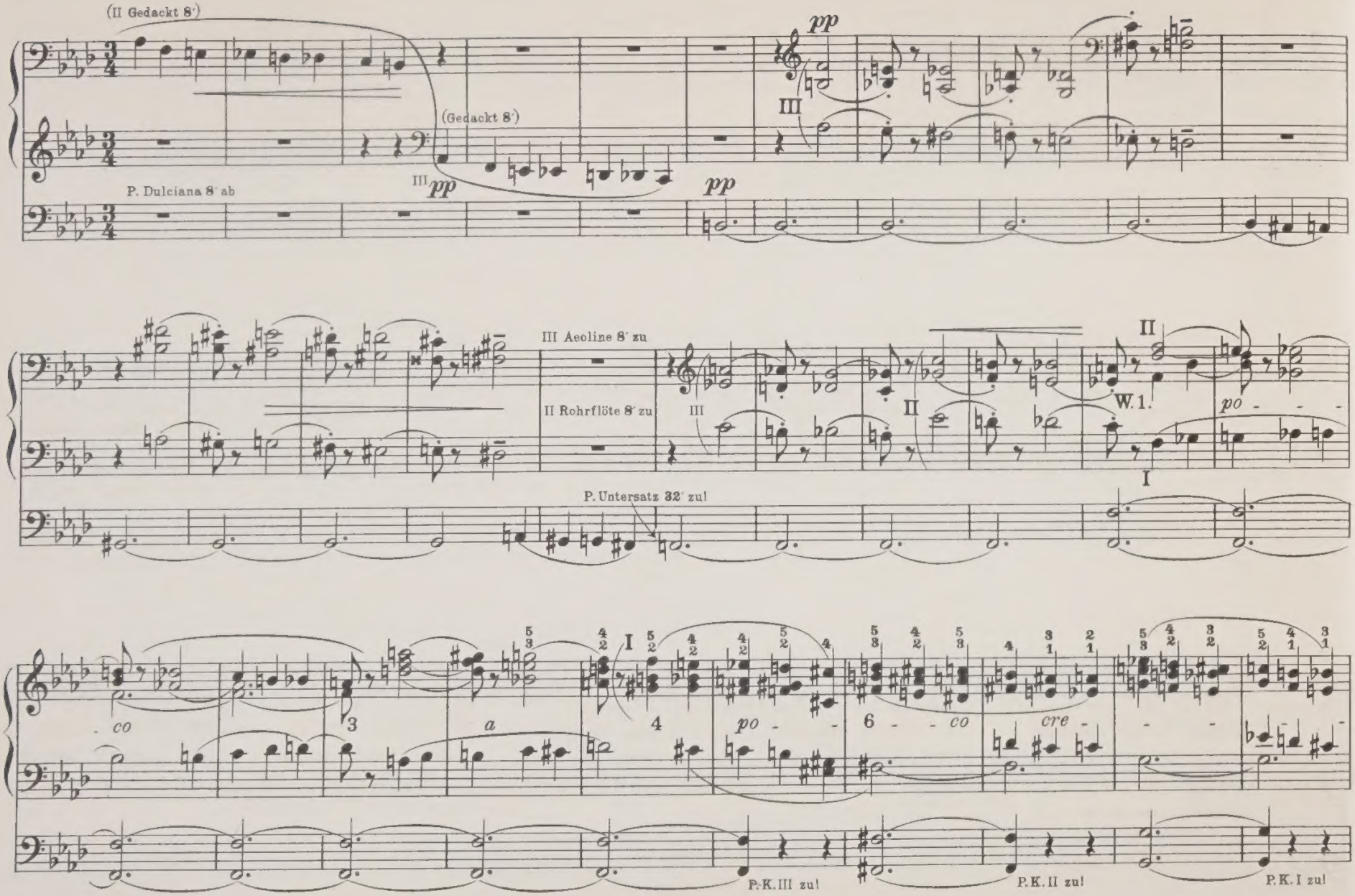

cre - - - scen - - - do W.12.
fff
tenuto
tenuto
sehr breit!
tenuto
tenuto
ten.
ten.
I Rohrflöte 4′ ab
Gemshorn 4′ ab
II
I

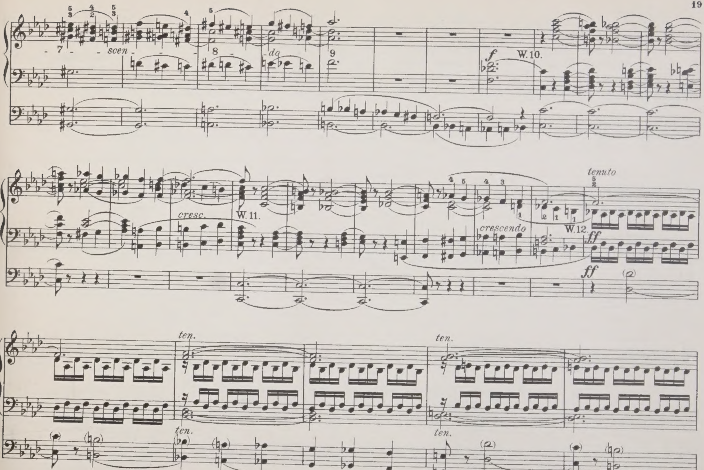


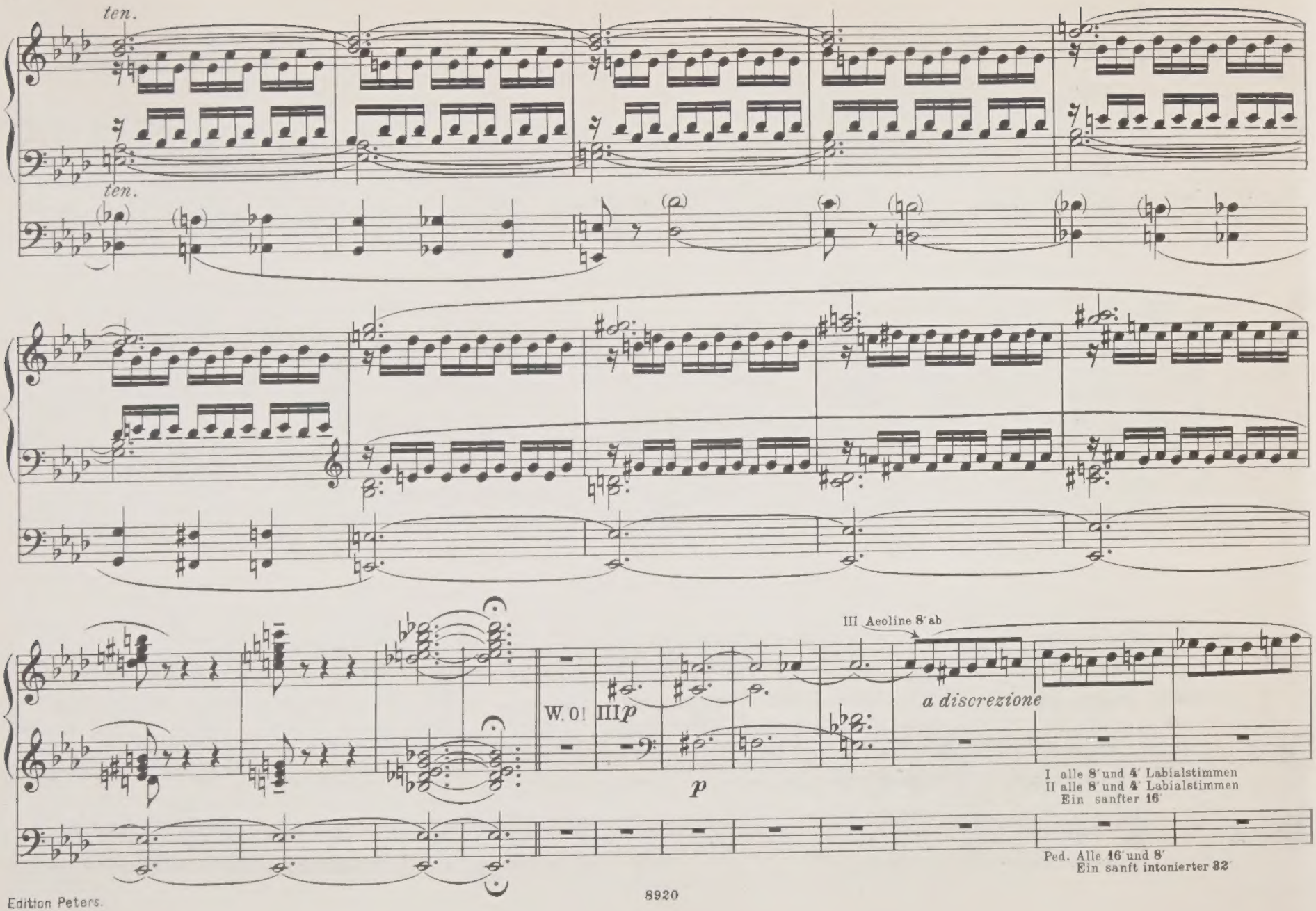
*) Die nachfolgende Variation, vom Komponisten als instrumentales Recitativ gedacht, ist so zu registrieren, dass der Dialog von einer Solo-Violine und einem Solo-Violoncell abwechselnd geführt wird. Voraussetzung für die Ausführung der vorgeschlagenen Registrierung ist: dass die Schalmei 8′ der III Manuales weniger im Oboe-Charakter, als vielmehr sanft streichend, gambenartig intoniert ist. Ist diese Bedingung unerfüllbar, so dürfte am ehesten die Klangfarbe eines zarten Rohrwerkes dem musikalischen Stimmungsgehalte dieser Stelle gerecht werden.

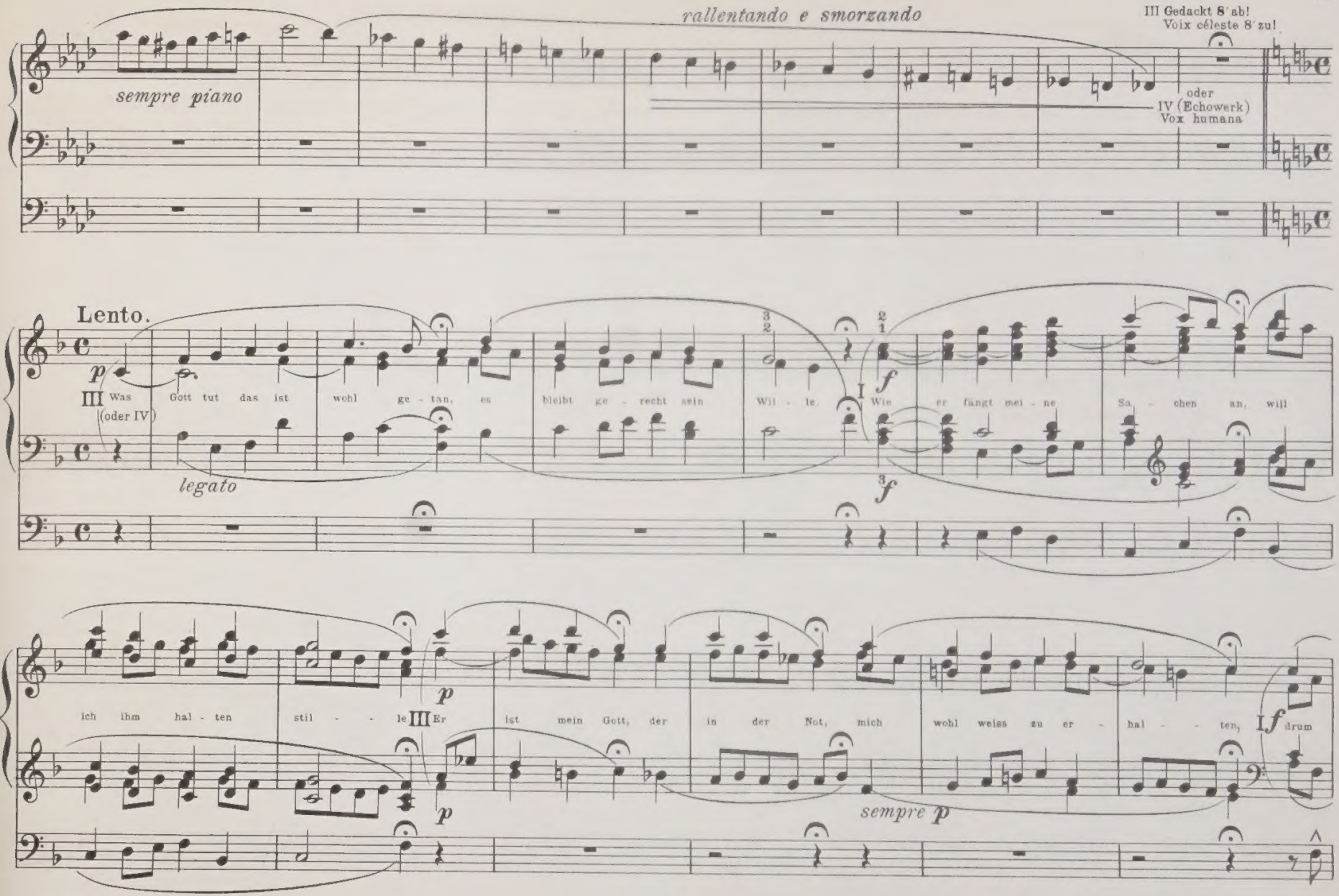

molto
molto espressivo
ppp
II oder IV (Echowerk)
Gedackt 8′
ritenuto
ppp
III
Recit.
M.K. I / III ab!
II
pp
molto espressivo
ritenuto
II Rohrflöte 8′ zu,
Quintatön 8′ zu
a tempo
Quasi Andante un poco mosso.
III Voix céleste 8′ ab
Schalmei 8′ ab
Gedackt 8′ / Flöte 4′ zu!
dolce piangendo
I
III
M.K. I / III zu!
II / III zu!

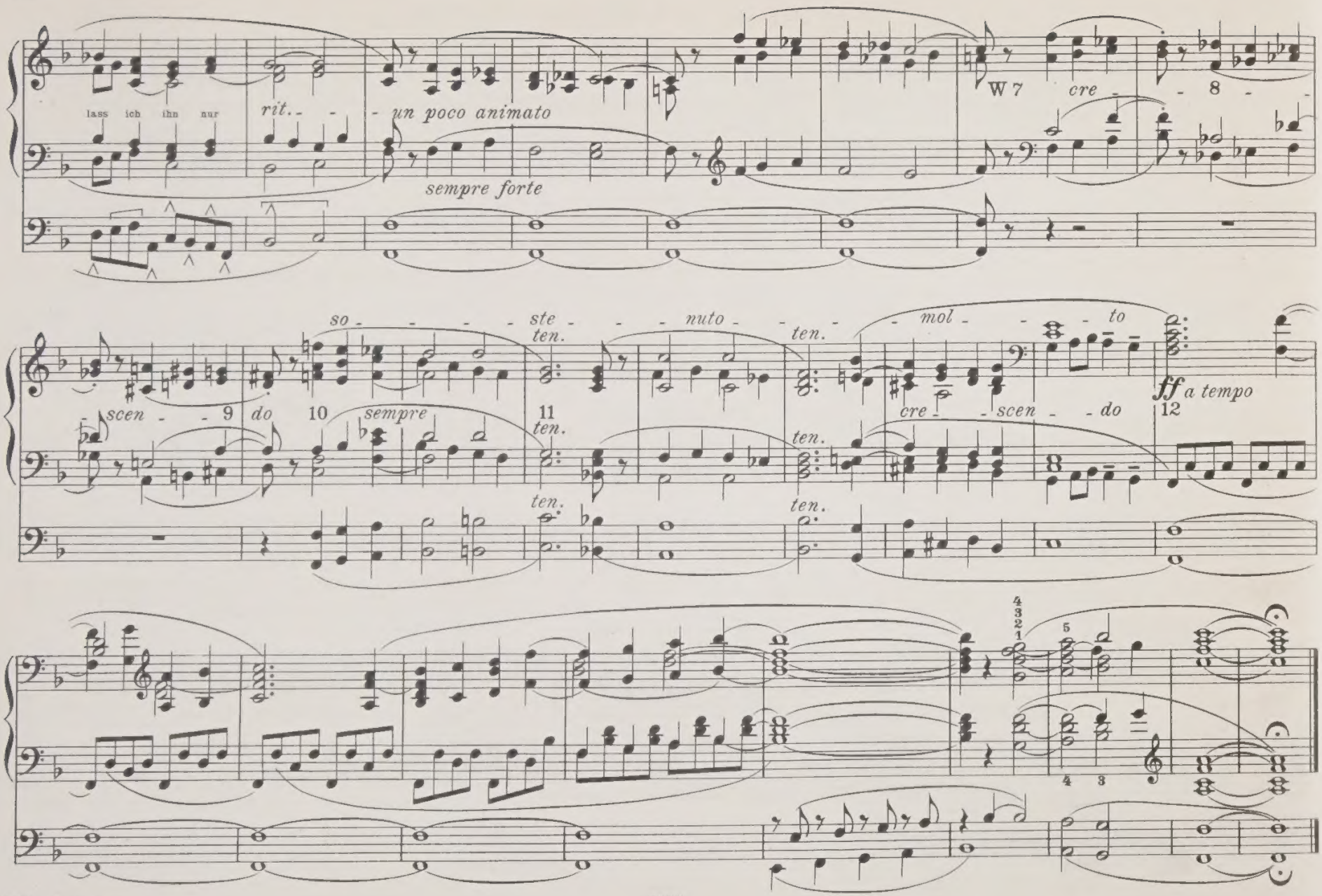

II
III
(II)
III
I
II
II
accelerando
I
III
II
II Quintatön 8' ab!
III Traversflöte 4' ab!
III Aeoline 8' ab!
II Rohrflöte 8' ab


(II Gedackt 8′)
(Gedackt 8′)
P. Dulciana 8′ ab
III pp
pp
pp
III
III Aeoline 8′ zu
II Rohrflöte 8′ zu
III
II
II
W. 1.
I
P. Untersatz 32′ zu!
co
3
a
I
4
po
6
co
cre
P. K. III zu!
P. K. II zu!
P. K. I zu!


scen
do
W.10.
cresc.
W.11.
crescendo
W.12.
tenuto
ten.
ten.
ten.
ten.


ten.
ten.
III Aeoline 8′ ab
a discrezione
W. 0!
III p
p
I alle 8′ und 4′ Labialstimmen
II alle 8′ und 4′ Labialstimmen
Ein sanfter 16′
Ped. Alle 16′ und 8′
Ein sanft intonierter 32′


rallentando e smorzando
III Gedackt 8′ ab!
Voix céleste 8′ zu!
sempre piano
oder
IV (Echowerk)
Vox humana
Lento.
p
III Was
(oder IV)
Gott tut das ist wohl ge - tan, es bleibt ge - recht sein Wil - le.
I Wie er fängt mei - ne Sa - chen an, will
legato
f
ich ihm hal - ten stil - - - le
III Er ist mein Gott, der in der Not, mich wohl weiss zu er - hal - - - ten,
I drum
sempre p


lass ich ihn nur
rit.
un poco animato
sempre forte
W 7
cre - 8
so - ste - nuto - mol - to
ten.
scen - 9 do 10 sempre 11
cre - scen - do
ff a tempo
12

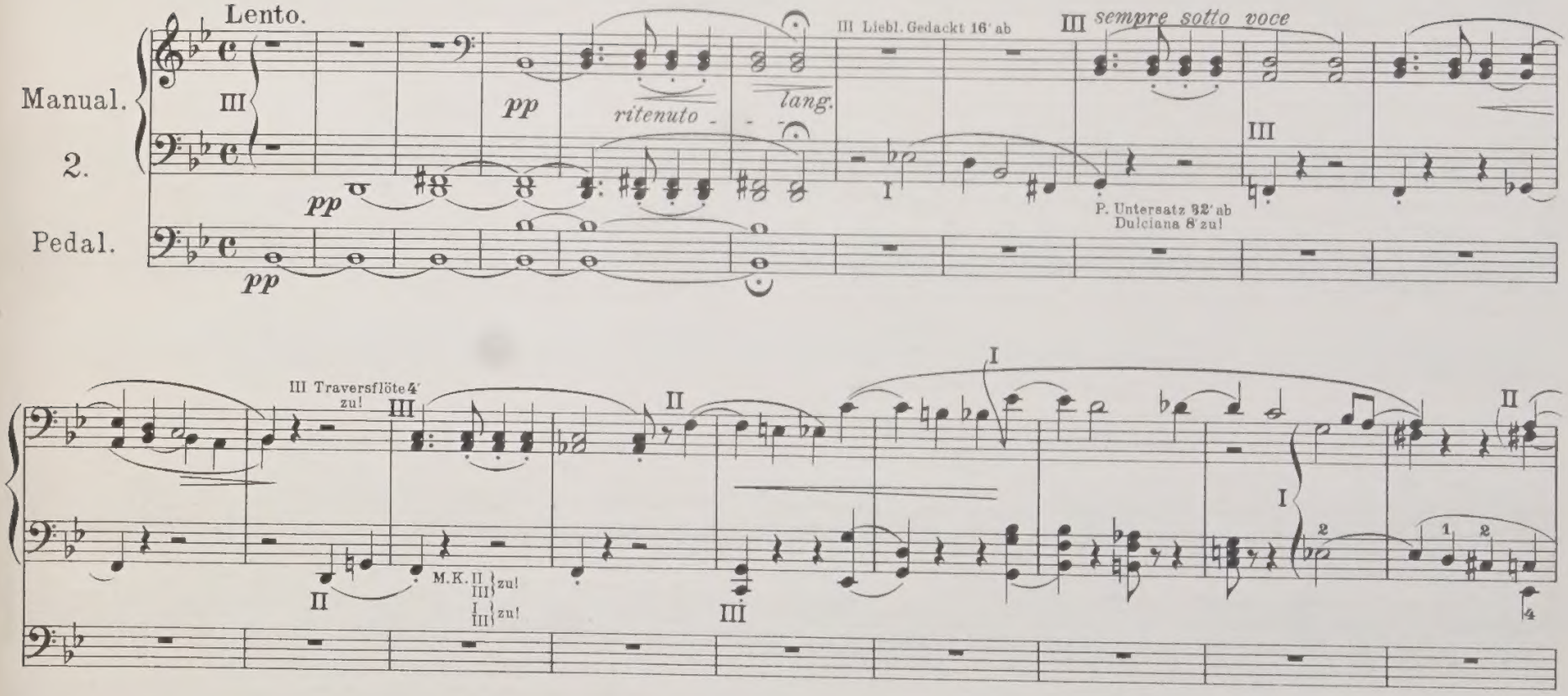
Evocation à la Chapelle Sixtine.

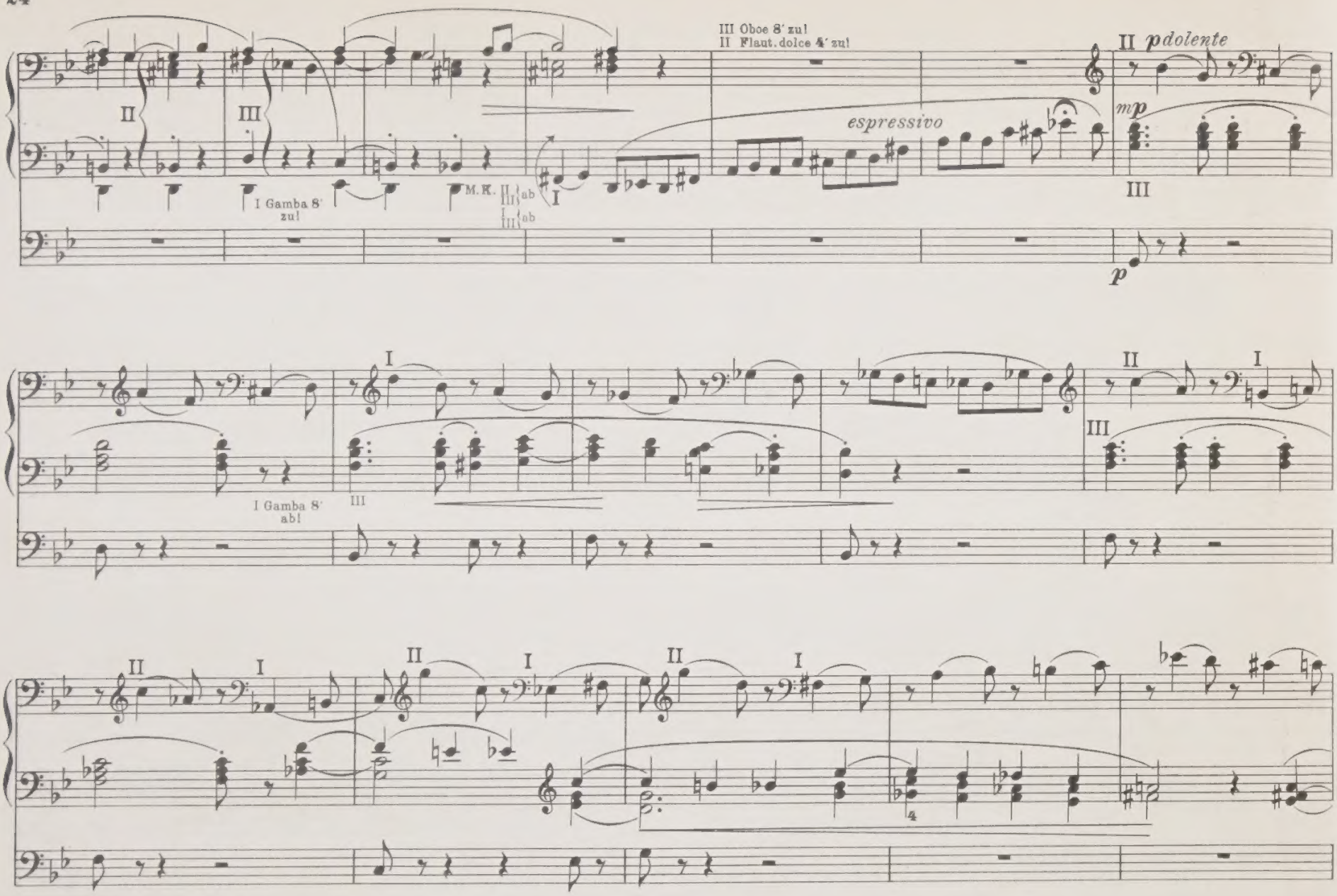
(Miserere von Allegri und Ave verum corpus von Mozart.)

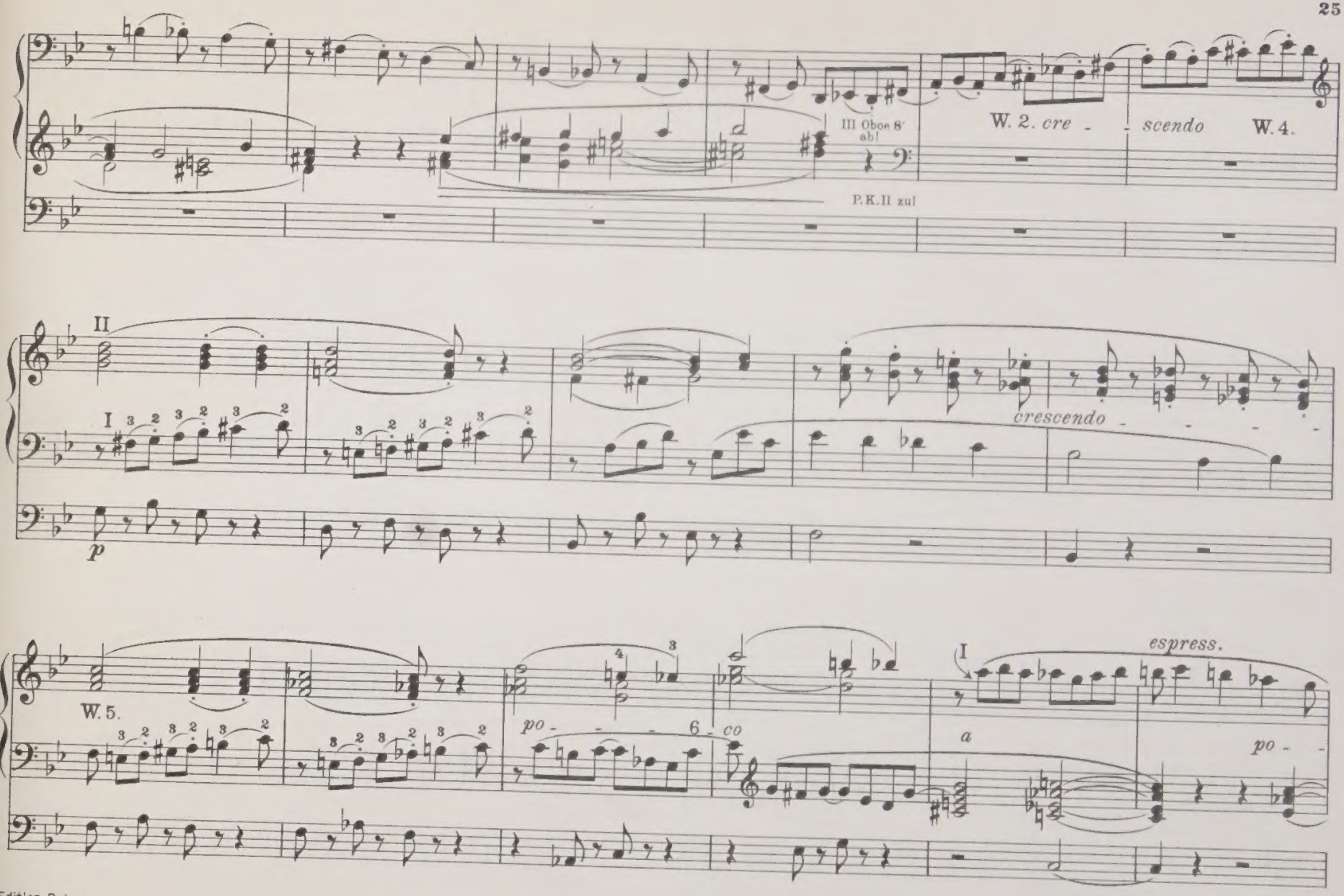
I. Gemshorn 8′
II. Salicional 8′, Rohrflöte 8′, Quintatön 8′
III. Lieblich Gedackt 16′, Gedackt 8′, Aeoline 8′
Ped. Untersatz 32′, Lieblich Gedackt 16′.

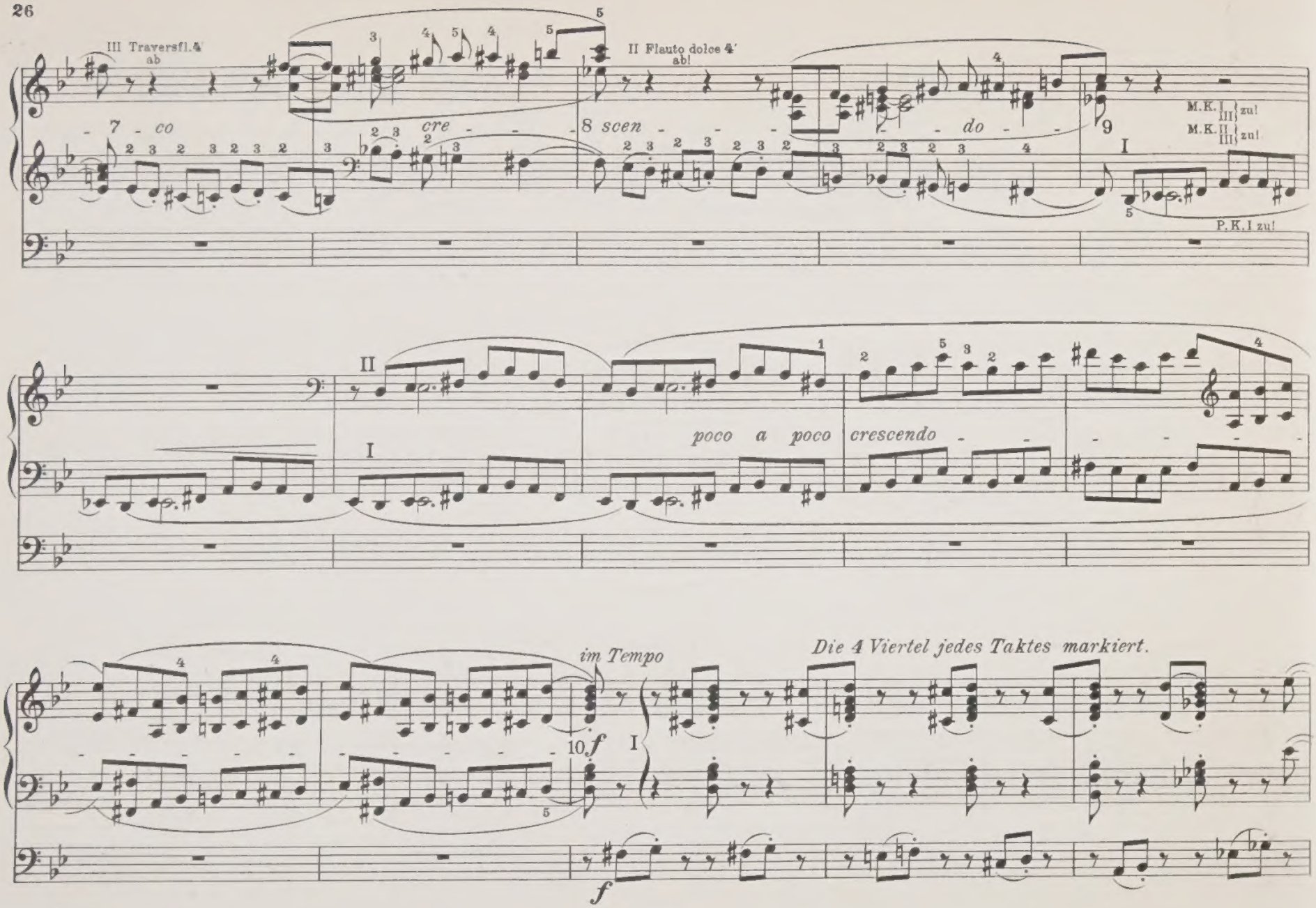
M.K. I
II

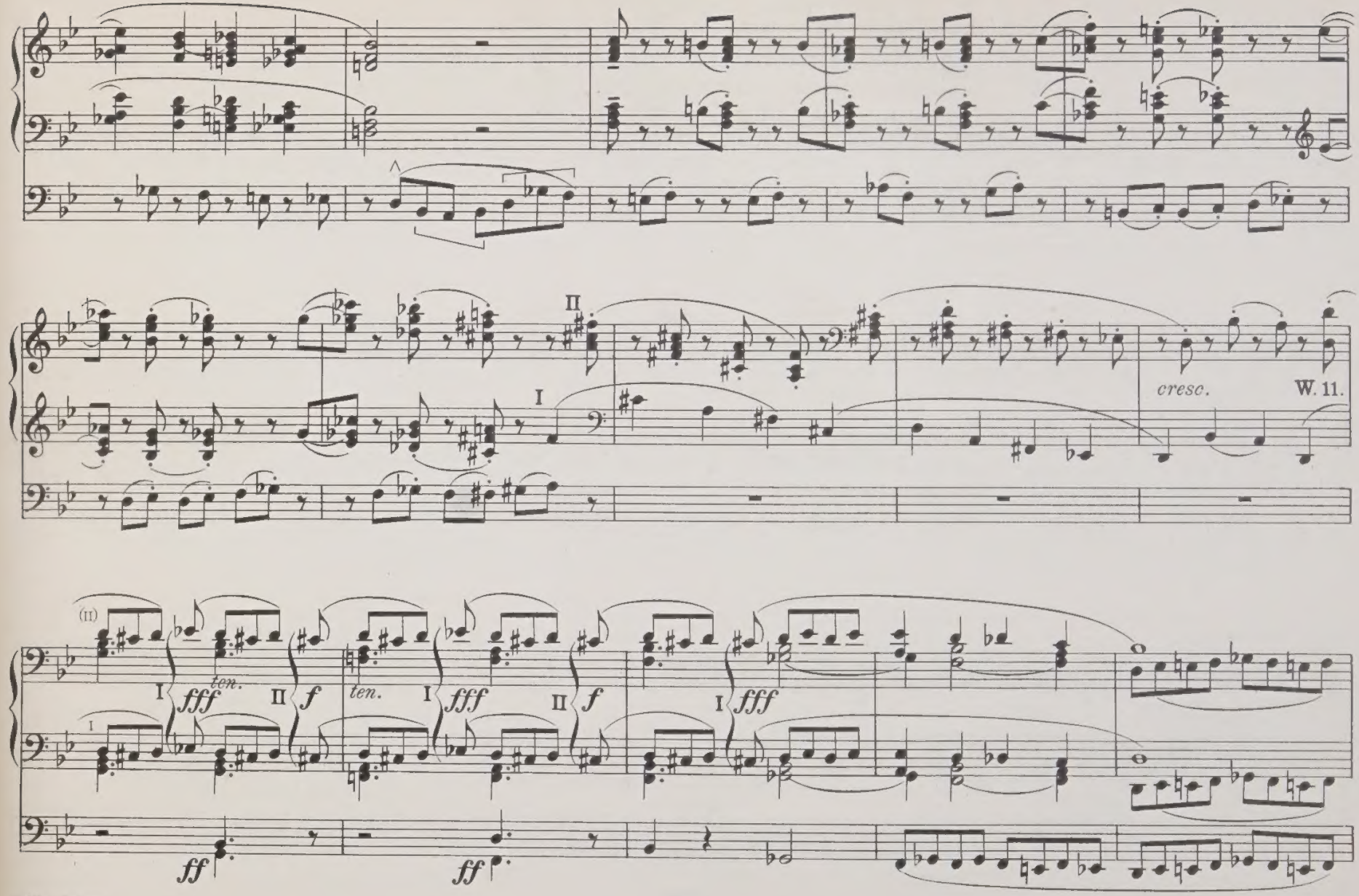
a) Miserere.

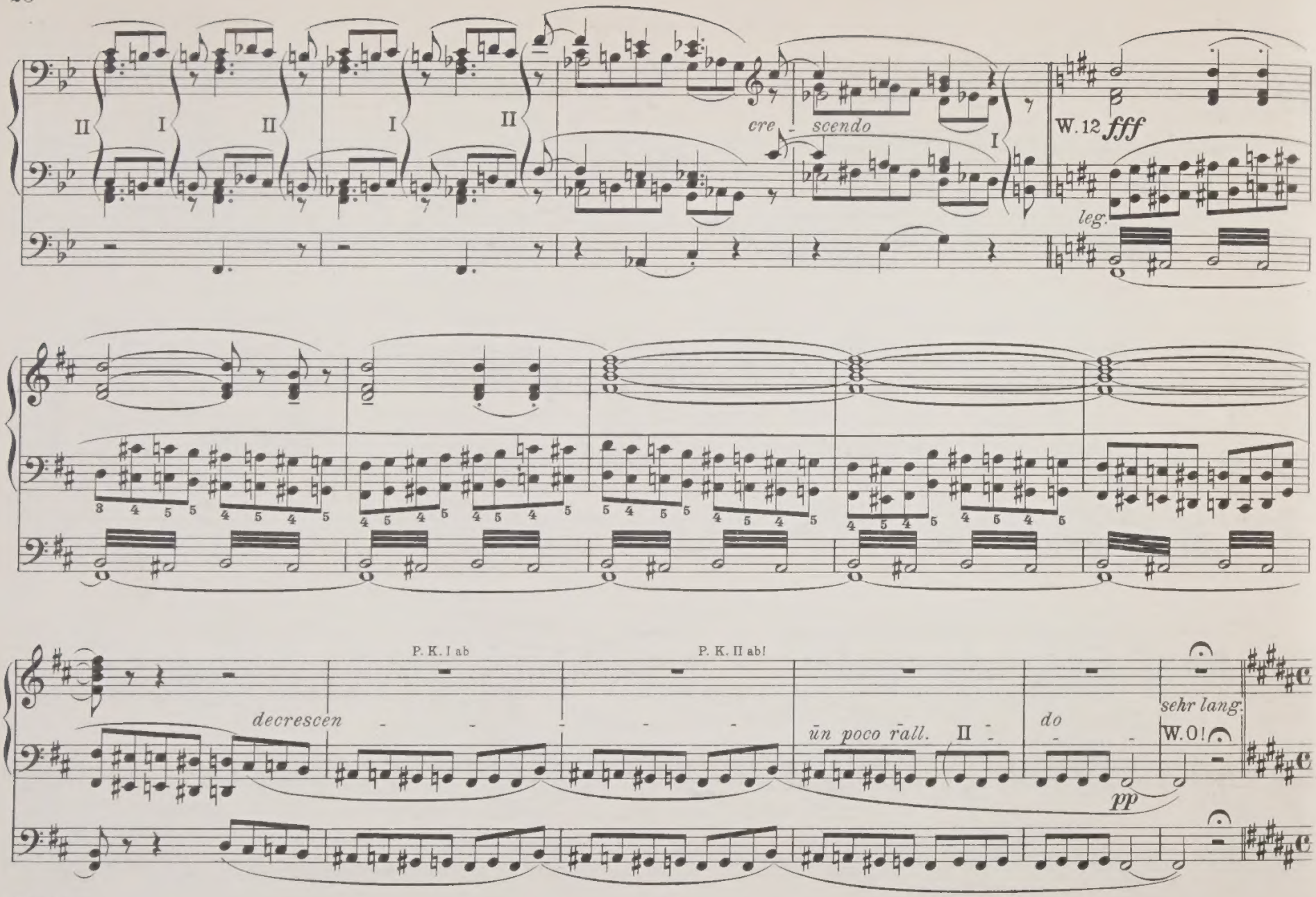



III Oboe 8′ zu!
II Flaut. dolce 4′ zu!
II pdolente
espressivo
mp
III
I Gamba 8′ zu!
M.K.
I
p
I Gamba 8′ ab!
4

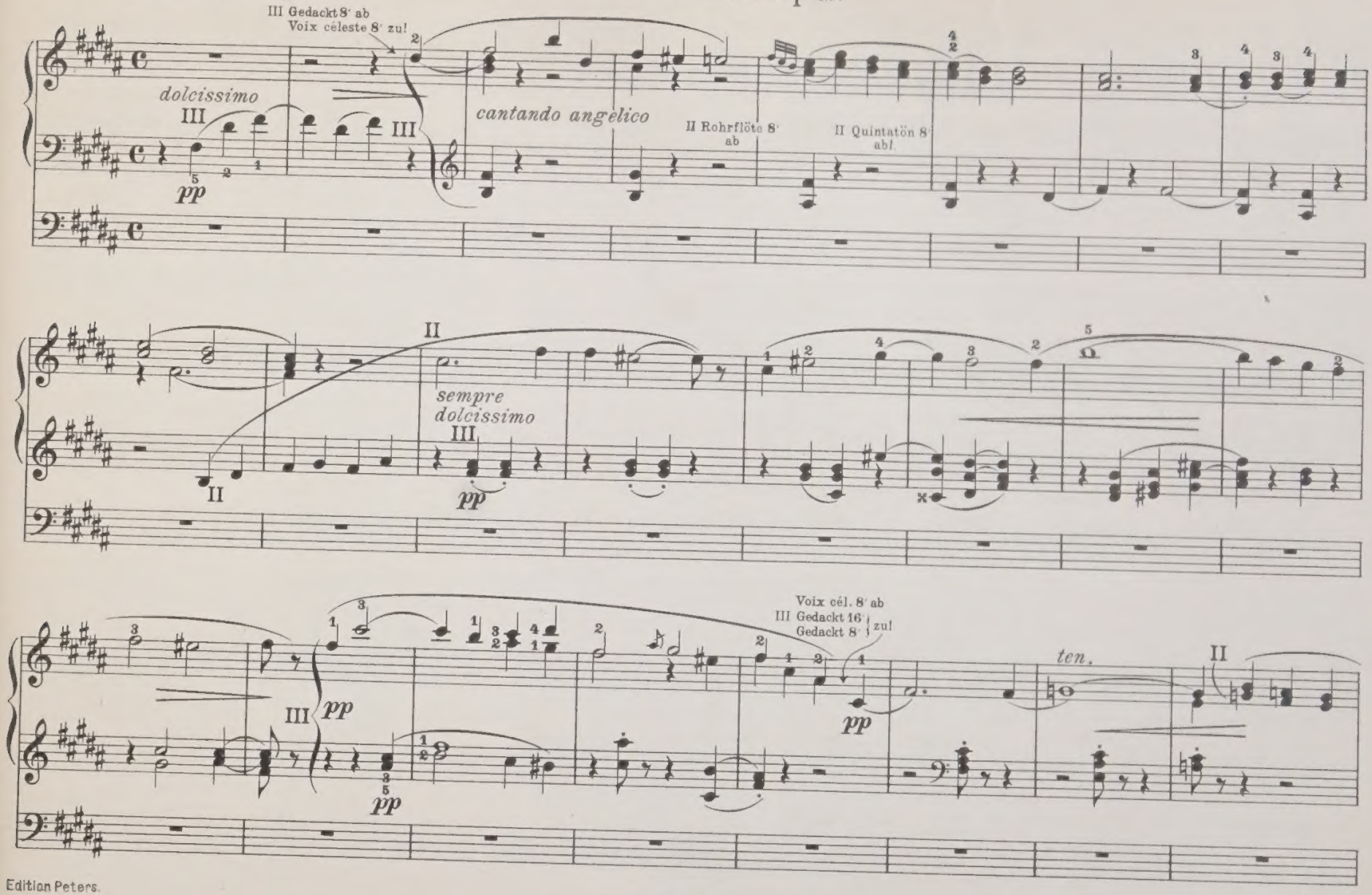

III Oboe 8'
ab!
P.K.II zul
W. 2. cre - - scendo W. 4.
II
I
crescendo
p
W. 5.
po - - - 6 - co
I
espress.
a
po -

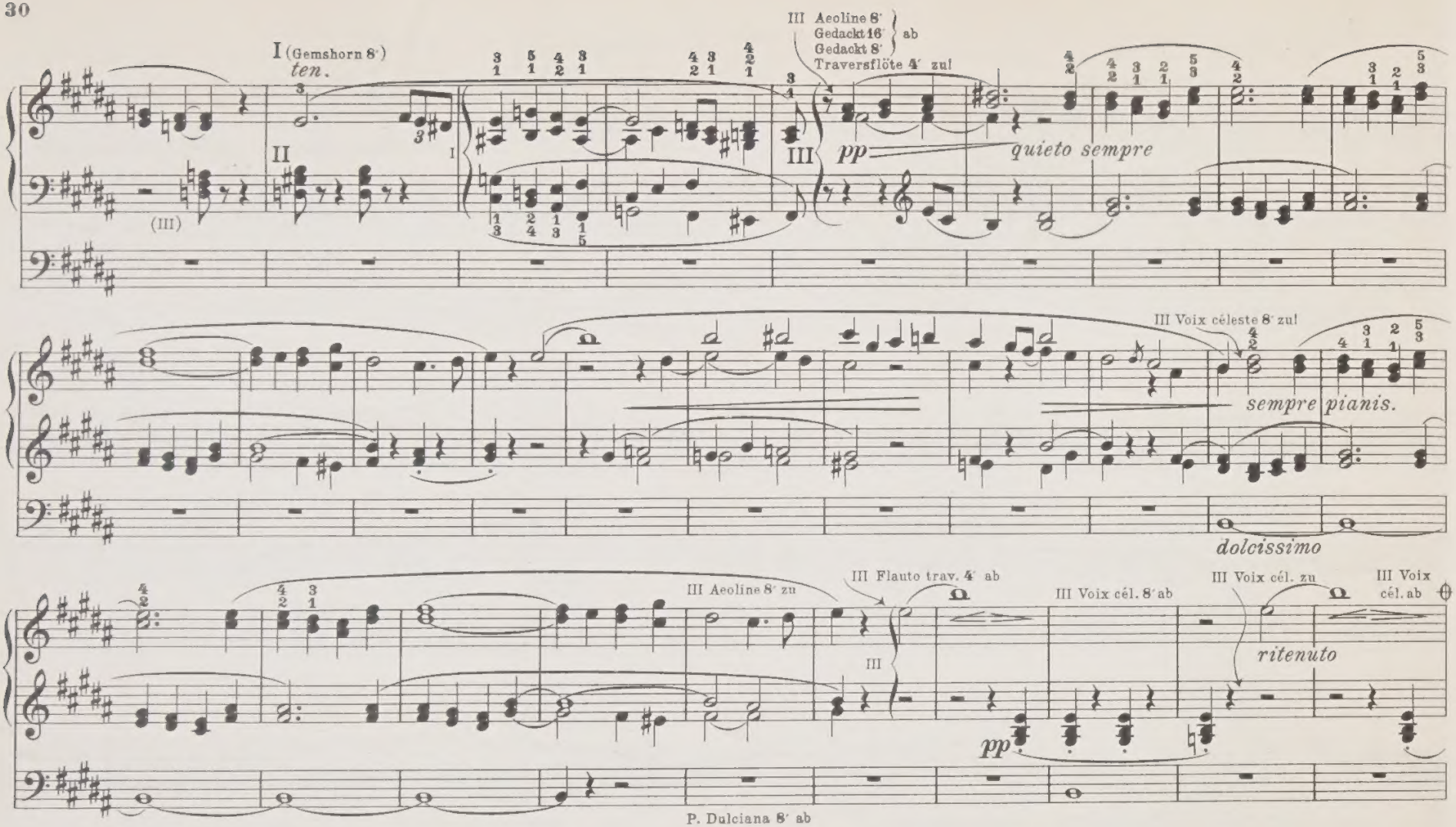

III Traversfl. 4'
ab
II Flauto dolce 4'
ab!
7 - co
cre - - - 8 scen - - - - - do - - 9
M.K. I III zu!
M.K. II III zu!
P.K. I zu!
poco a poco crescendo
im Tempo
Die 4 Viertel jedes Taktes markiert.


II
I
cresc.
W. 11.
(II)
I
fff
ten.
II
f
ten.
I
fff
II
f
I
fff
ff
ff

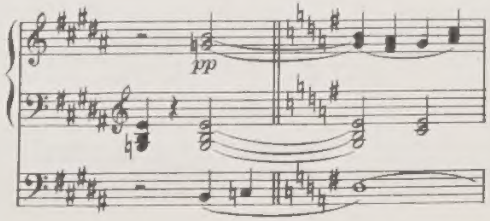

II I II I II
cre - scendo
I
W. 12
fff
leg.
P. K. I ab
P. K. II ab!
decrescen - - - - - -
ūn poco rāll.
II
do
pp
sehr lang.
W. 0!

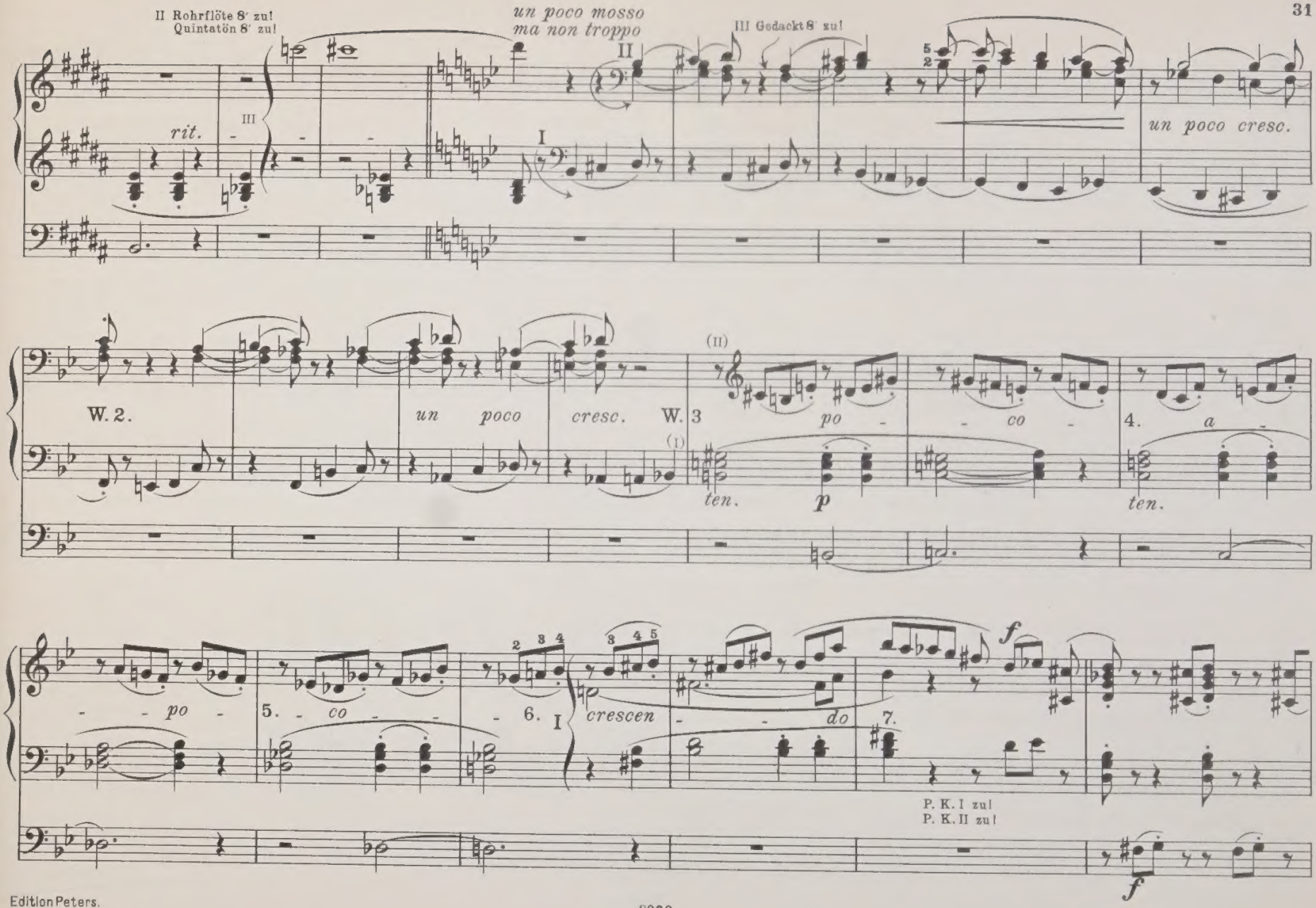
b) Ave verum corpus.

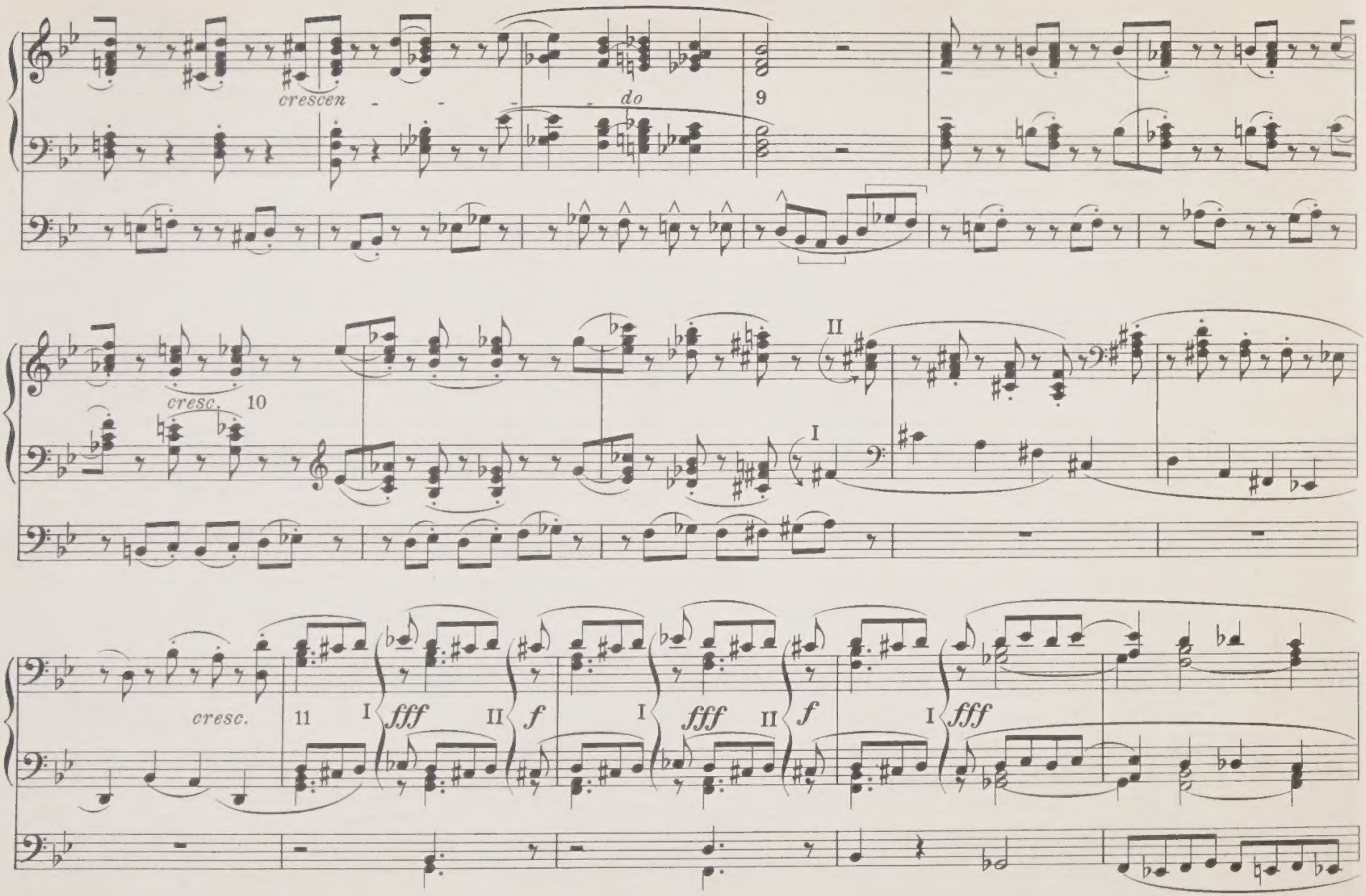


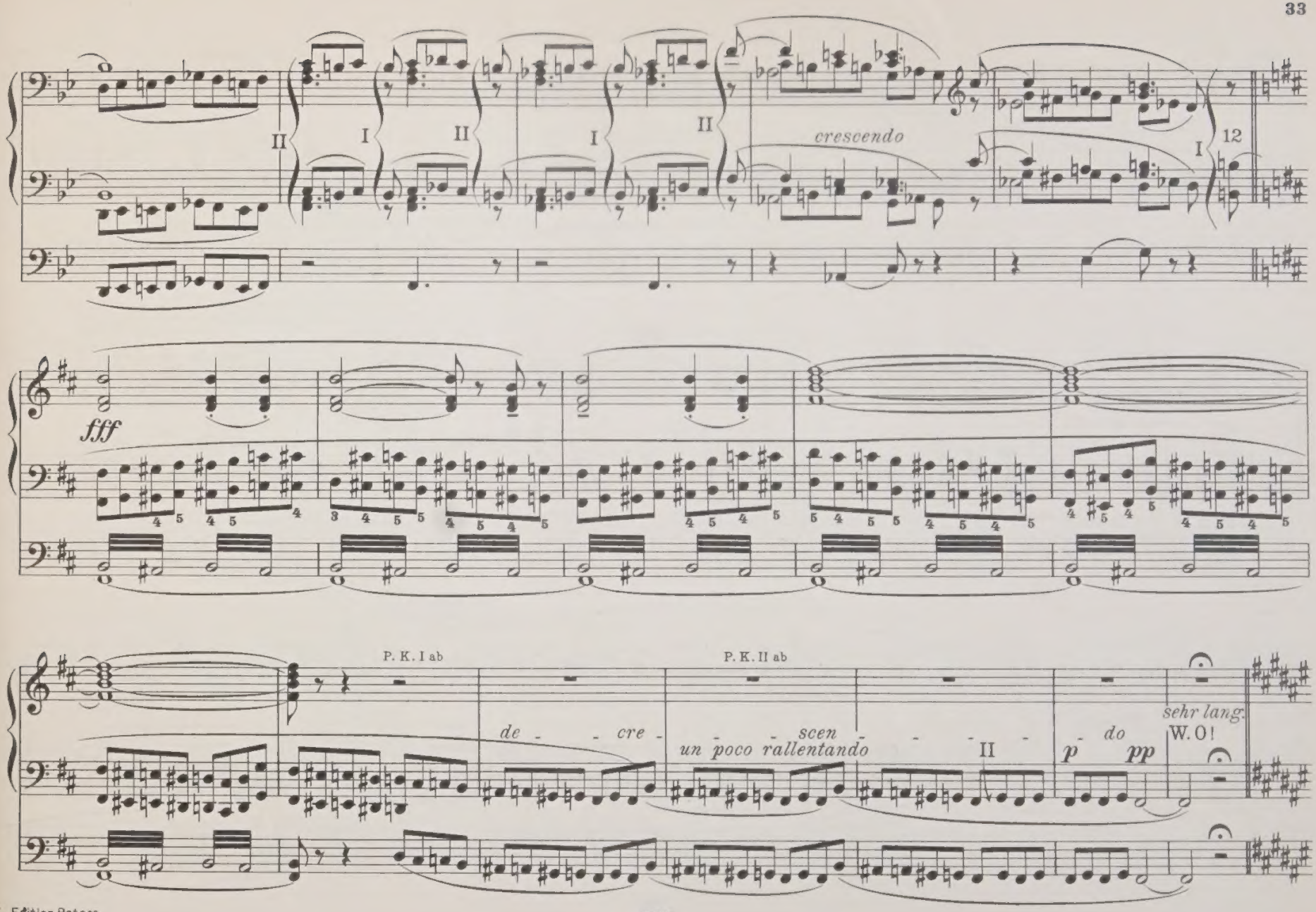


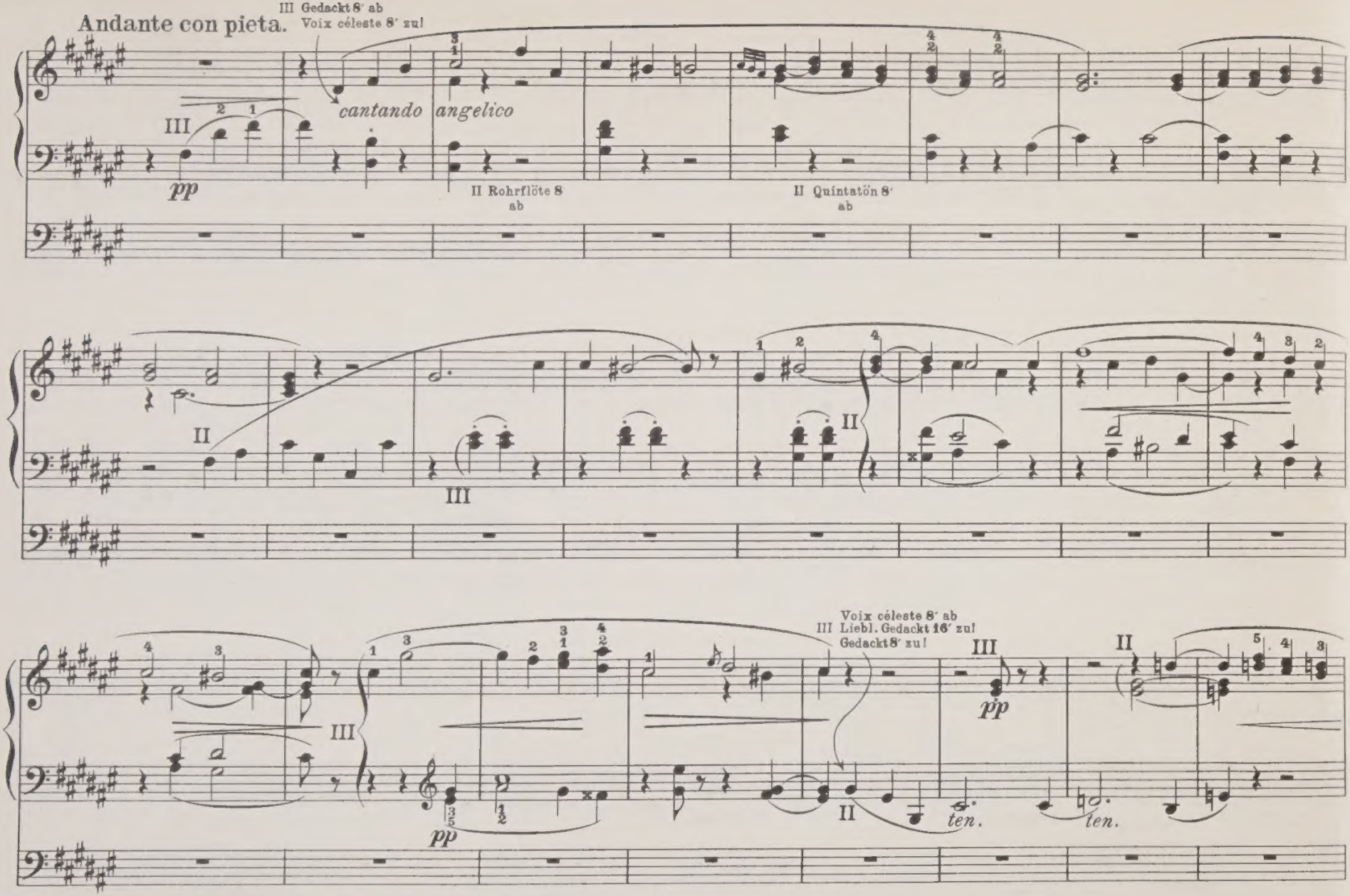
⊕ Zur Kürzung von hier weiter beim Zeichen ⊕, S. 35.

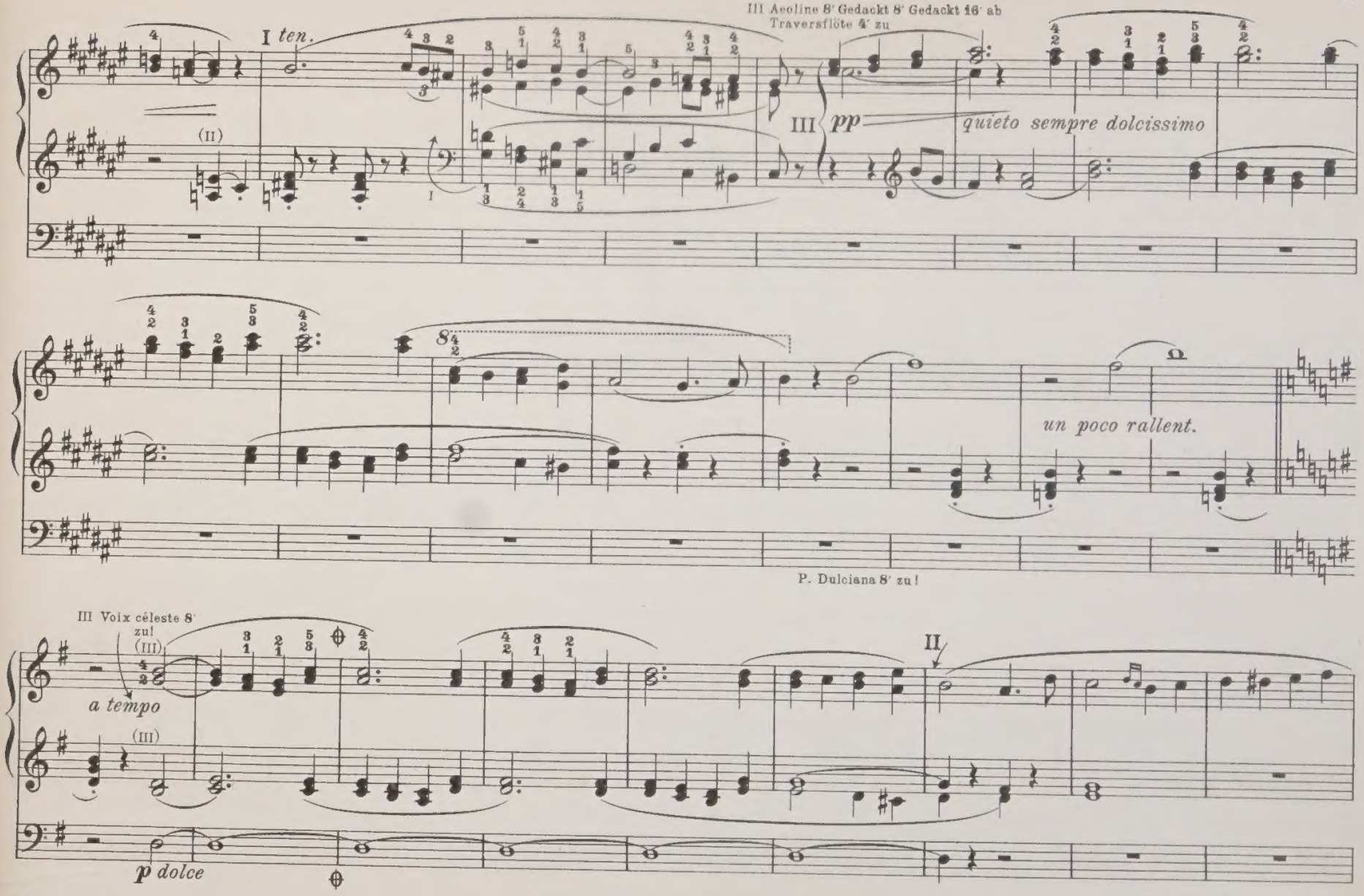


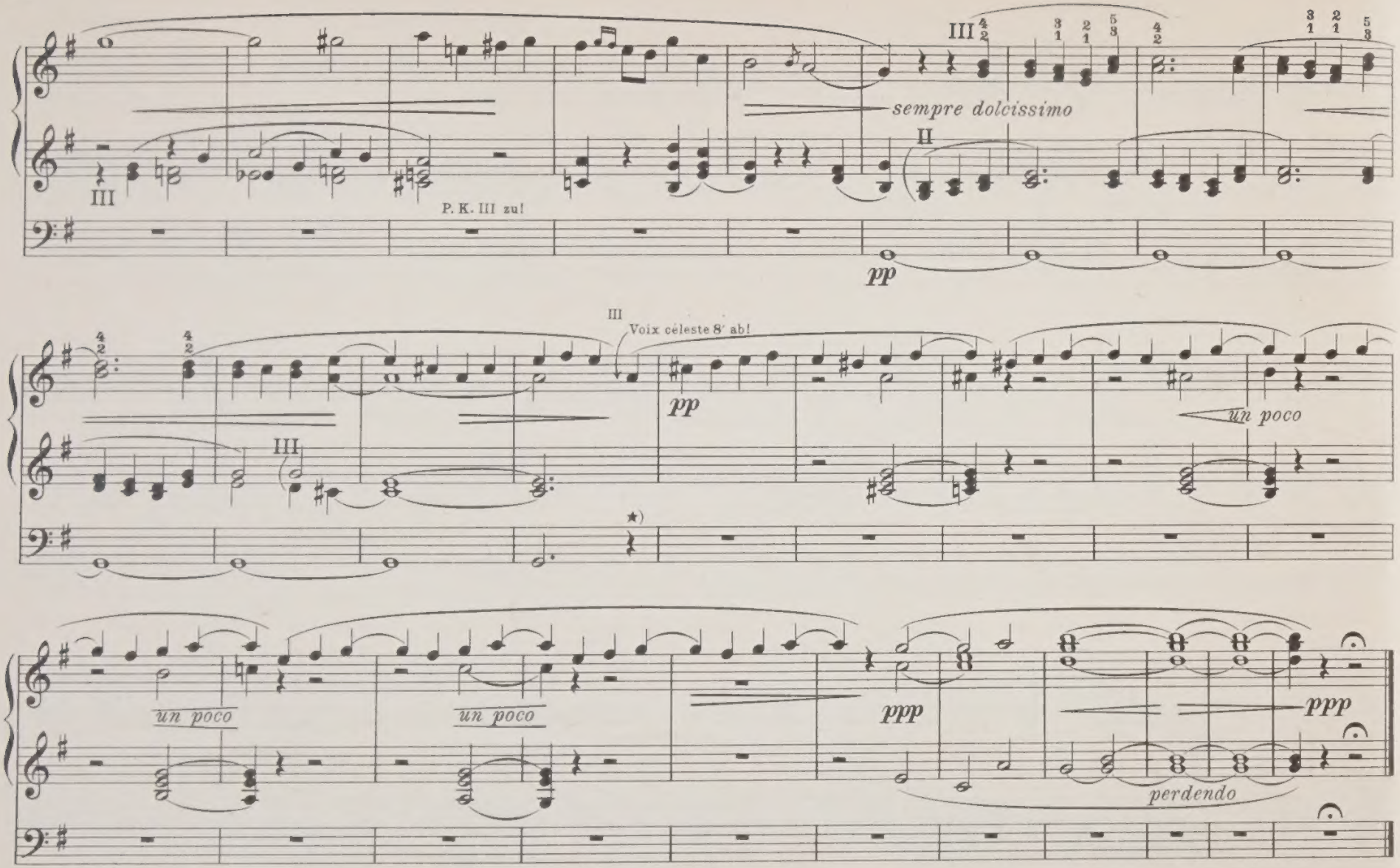

II Rohrflöte 8′ zu!
Quintatön 8′ zu!
rit.
III
un poco mosso
ma non troppo
II
I
III Gedackt 8′ zu!
un poco cresc.
W. 2.
un poco cresc.
W. 3
(II)
(I)
po - co -
ten.
p
4. a -
ten.
- - po -
5. - co - - -
6.
I
2 3 4
3 4 5
crescen - - do
7.
f
P. K. I zu!
P. K. II zu!
f


crescen
do
9
cresc.
10
II
I
cresc.
11
I
fff
II
f
I
fff
II
f
I
fff

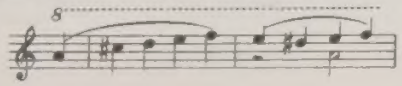

II
I
II
I
II
crescendo
I
12
fff
P. K. I ab
P. K. II ab
de - - cre - - - scen - - - - - do
un poco rallentando
II
p
pp
sehr lang.
W. O!


Andante con pieta.
III Gedackt 8′ ab
Voix céleste 8′ zu!
cantando angelico
pp
II Rohrflöte 8
ab
II Quintatön 8′
ab
Voix céleste 8′ ab
III Liebl. Gedackt 16′ zu!
Gedackt 8′ zu!
ten.
ten.


III Aeoline 8′ Gedackt 8′ Gedackt 16′ ab
Traversflöte 4′ zu
I ten.
III pp
quieto sempre dolcissimo
un poco rallent.
P. Dulciana 8′ zu!
III Voix céleste 8′
zu!
a tempo
II
p dolce



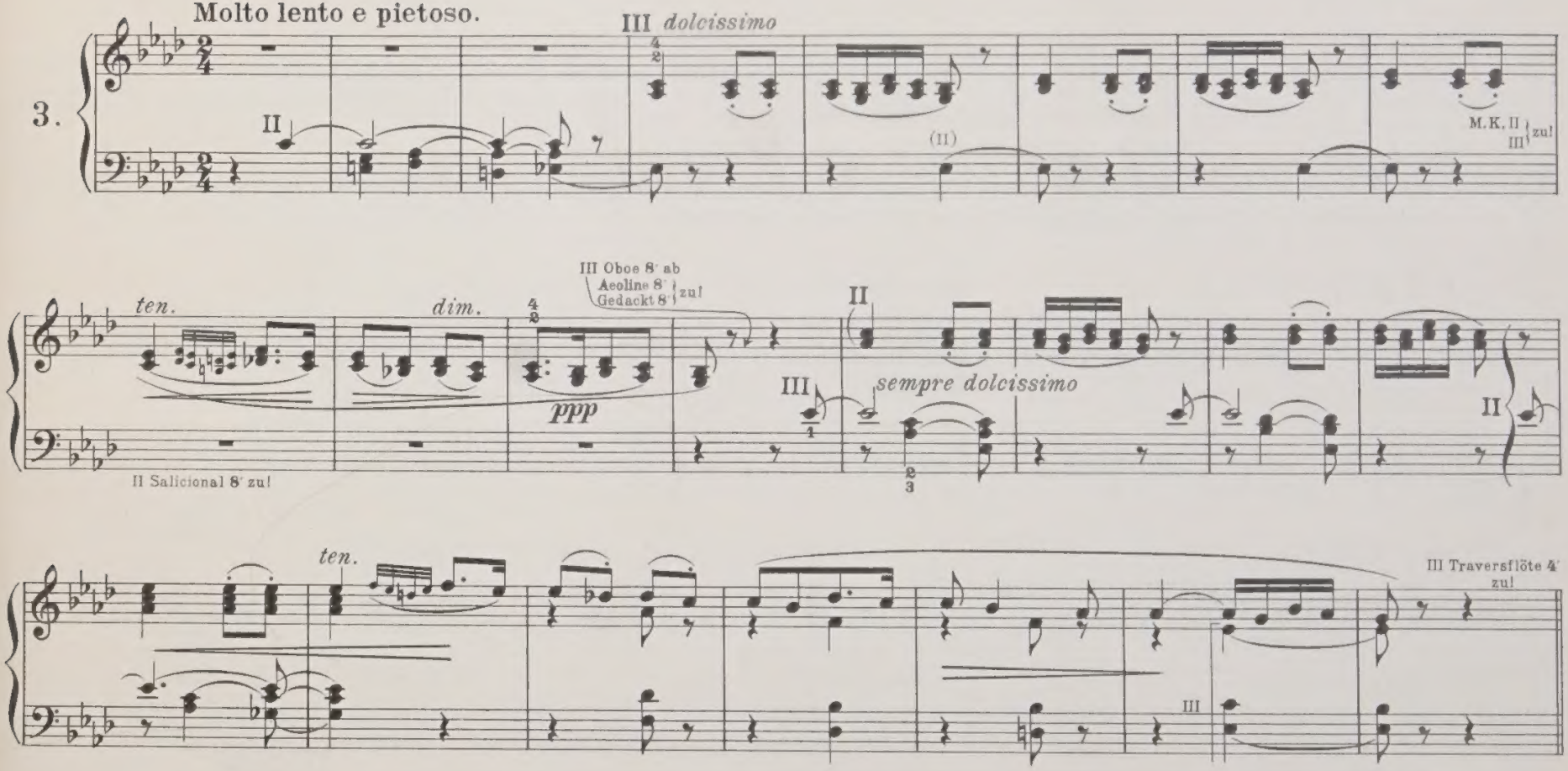
*) Vom vierten Viertel dieses Taktes bis zum Schluss muss die ganze Stelle in der oberen Oktave in der rechten und linken Hand *pp* erklingen und verhallen.

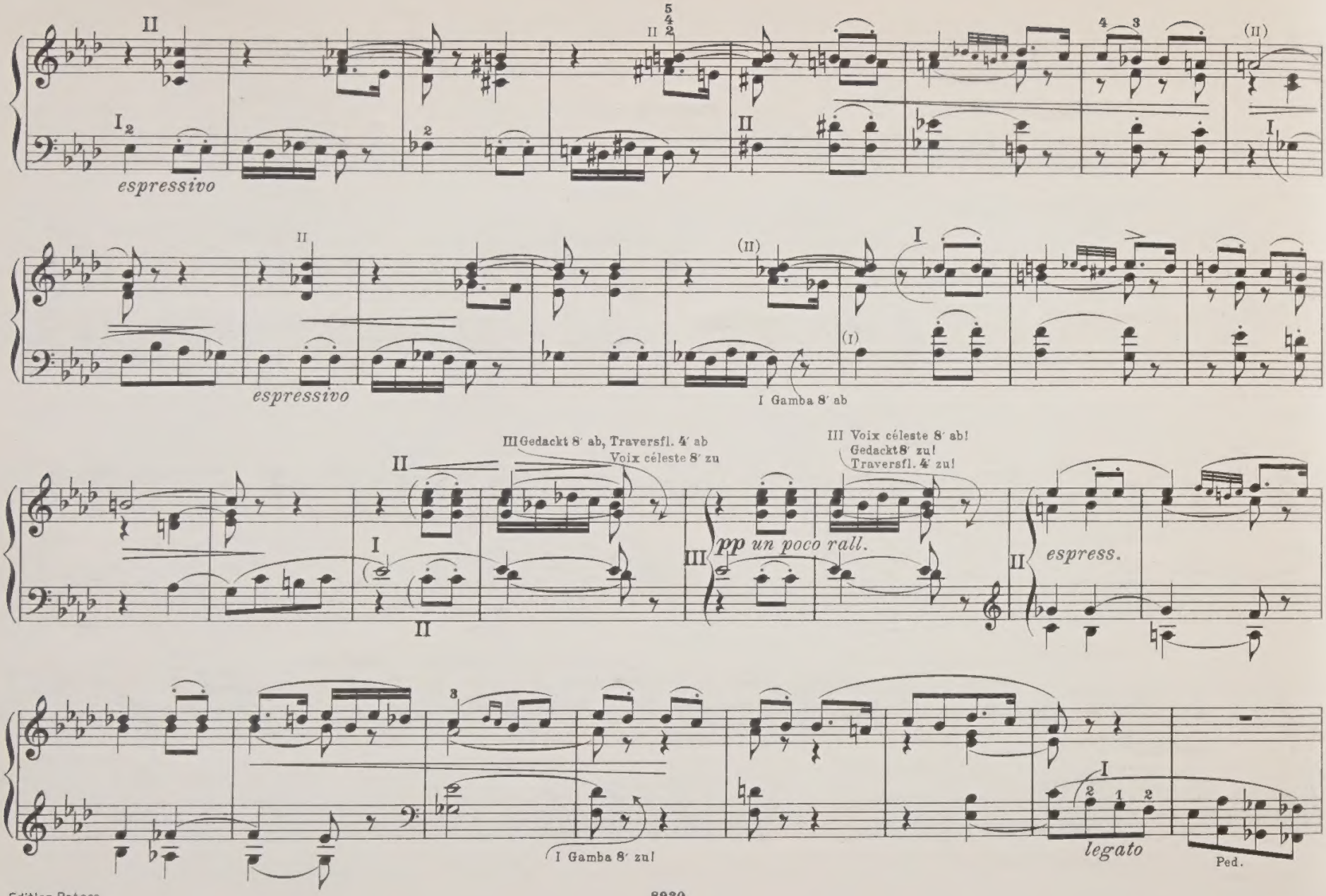


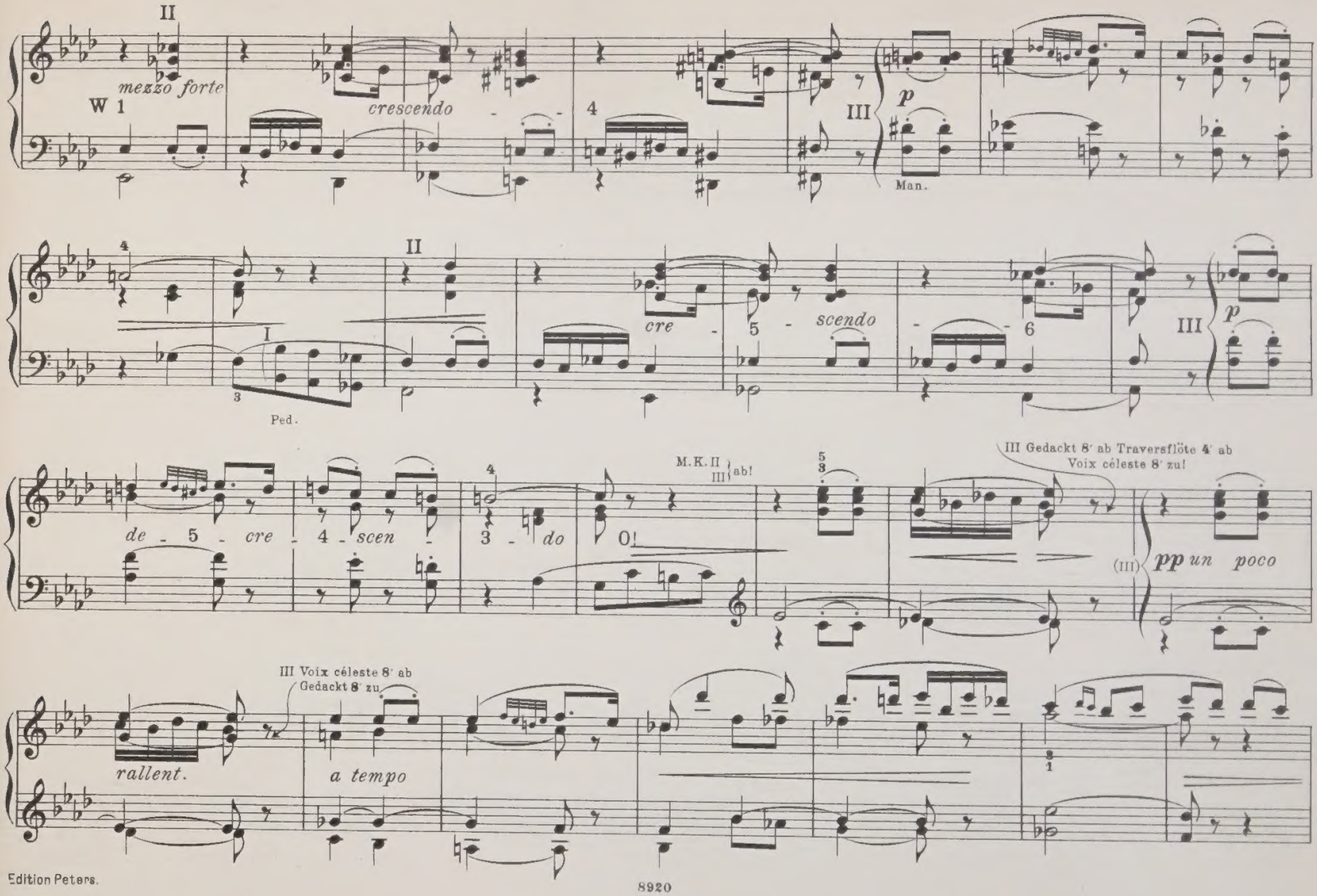
etc.

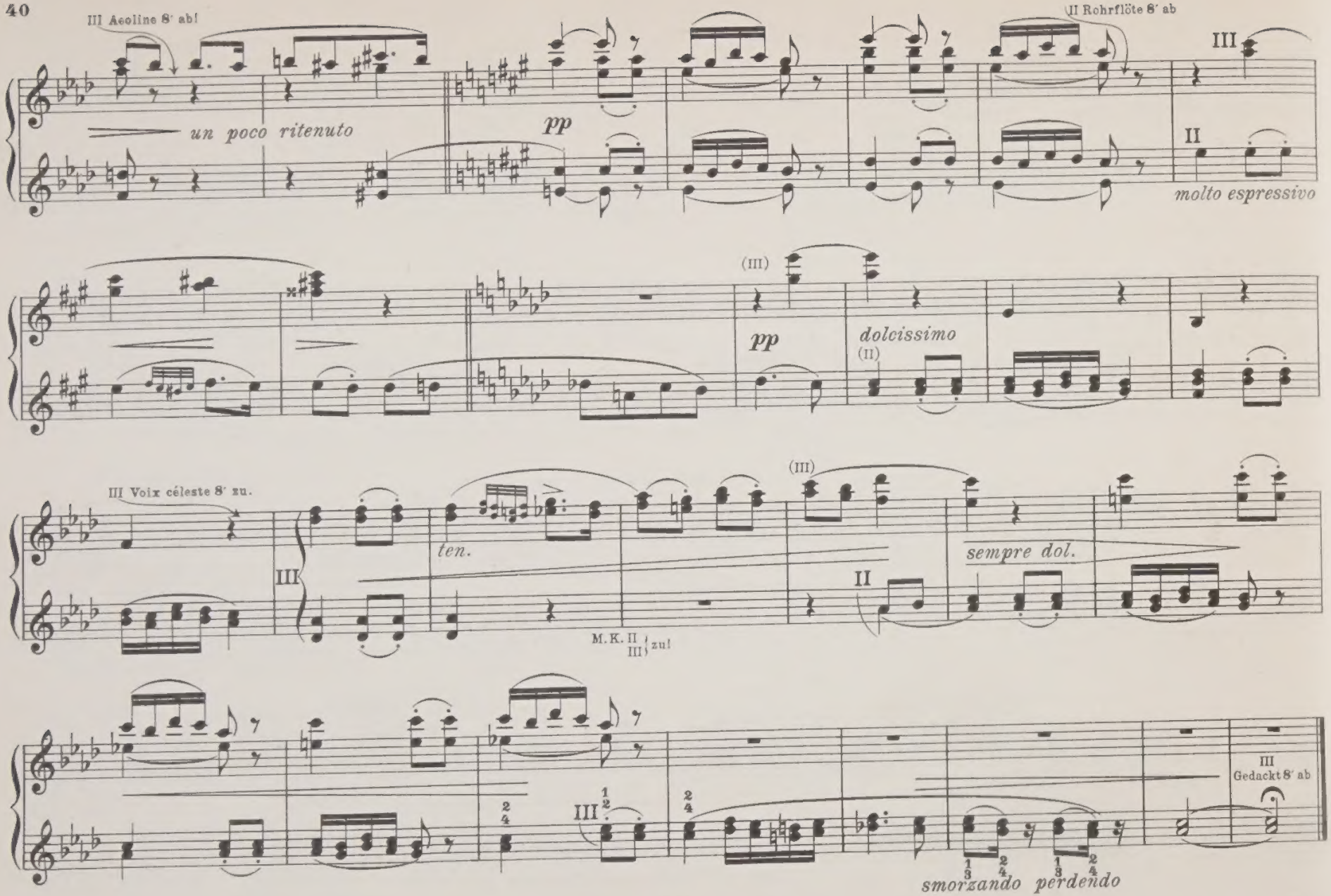
„Ora pro nobis."

I. Gemshorn 8′ Gamba 8′ M.K. I
II. Rohrflöte 8′ II
III. Oboe 8′ (Schweller geschlossen) I
Ped: Liebl. Gedackt 16′ III
Dulciana 8′ P.K. II




espressivo
espressivo
I Gamba 8′ ab
III Gedackt 8′ ab, Traversfl. 4′ ab
Voix céleste 8′ zu
III Voix céleste 8′ ab!
Gedackt 8′ zu!
Traversfl. 4′ zu!
pp un poco rall.
espress.
I Gamba 8′ zu!
legato
Ped.

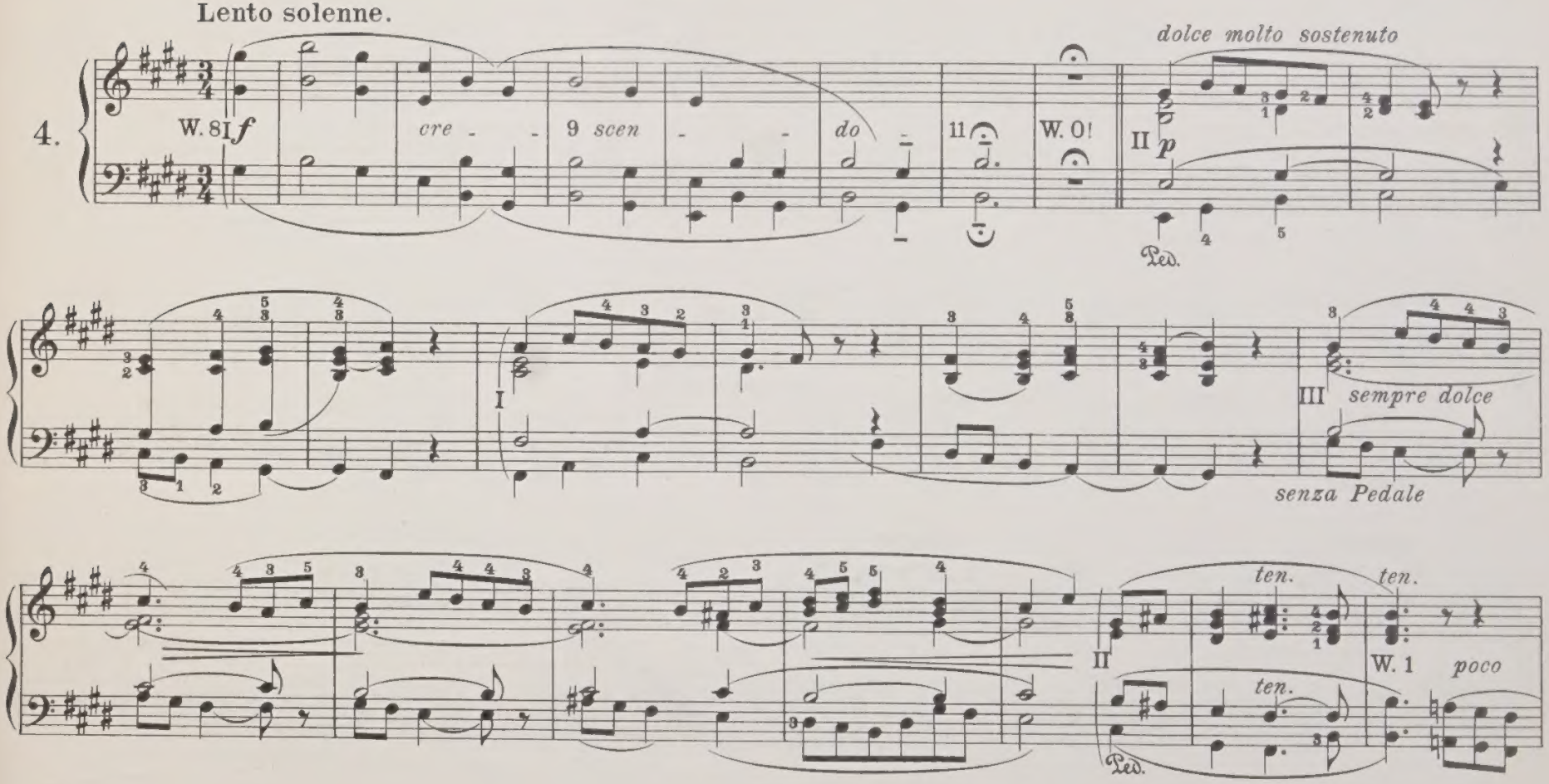

II
mezzo forte
W 1
crescendo
III
p
Man.
II
I
Ped.
cre - 5 - scendo
III
p
de - 5 - cre - 4 - scen - 3 - do
M.K. II ab!
III ab!
III Gedackt 8′ ab Traversflöte 4′ ab
Voix céleste 8′ zu!
(III)
pp un poco
III Voix céleste 8′ ab
Gedackt 8′ zu
rallent.
a tempo

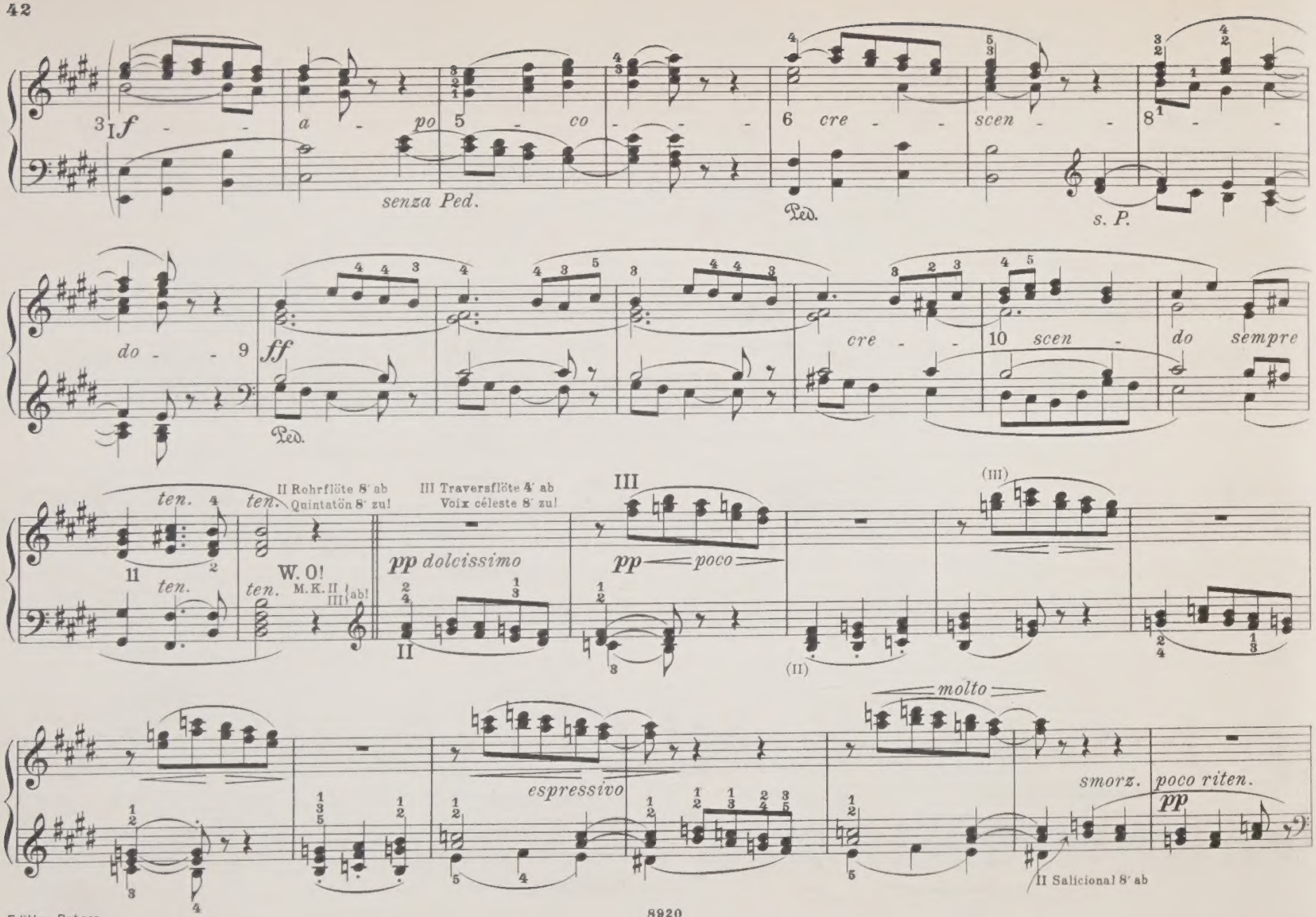


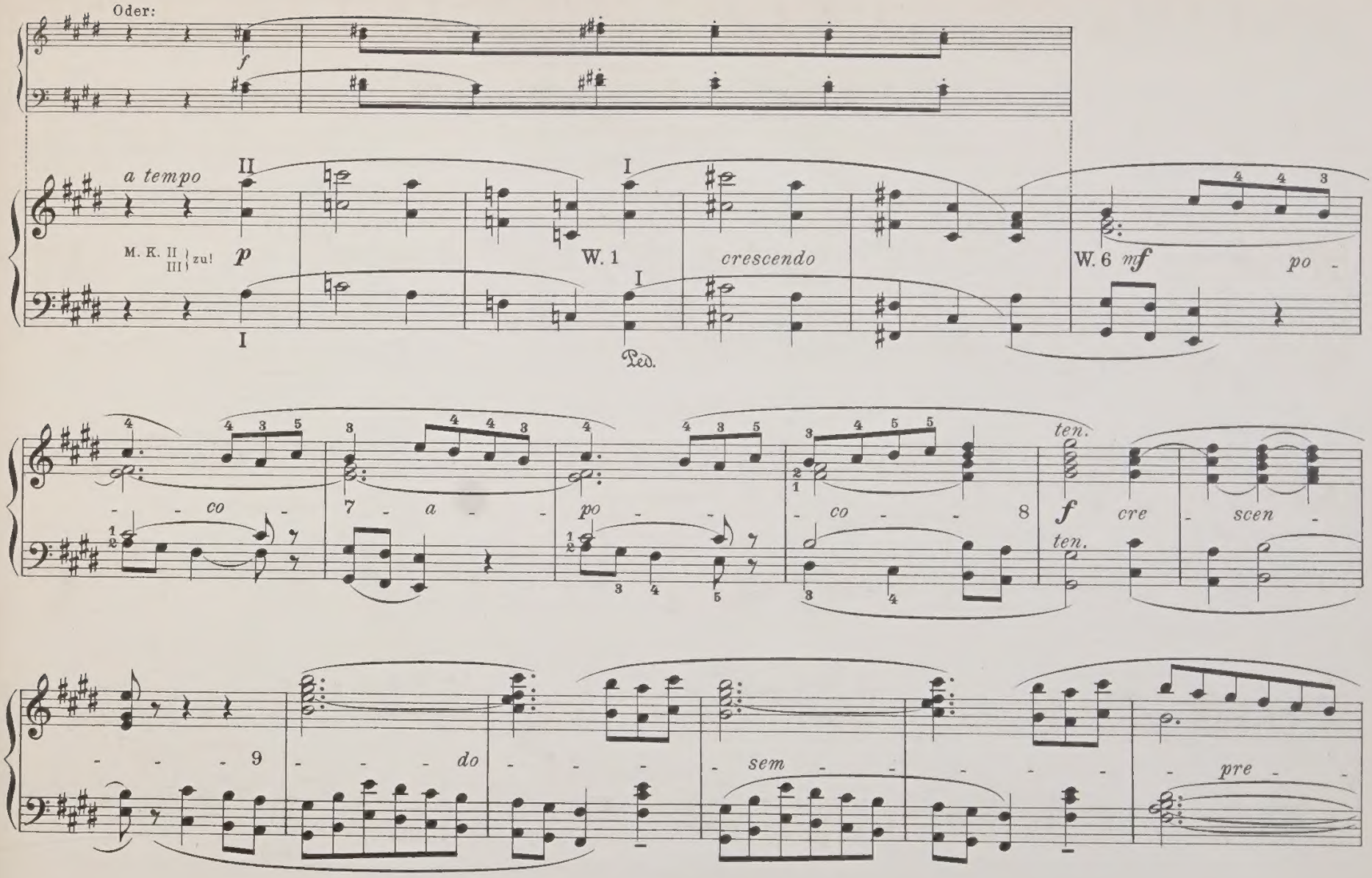
Edition Peters.

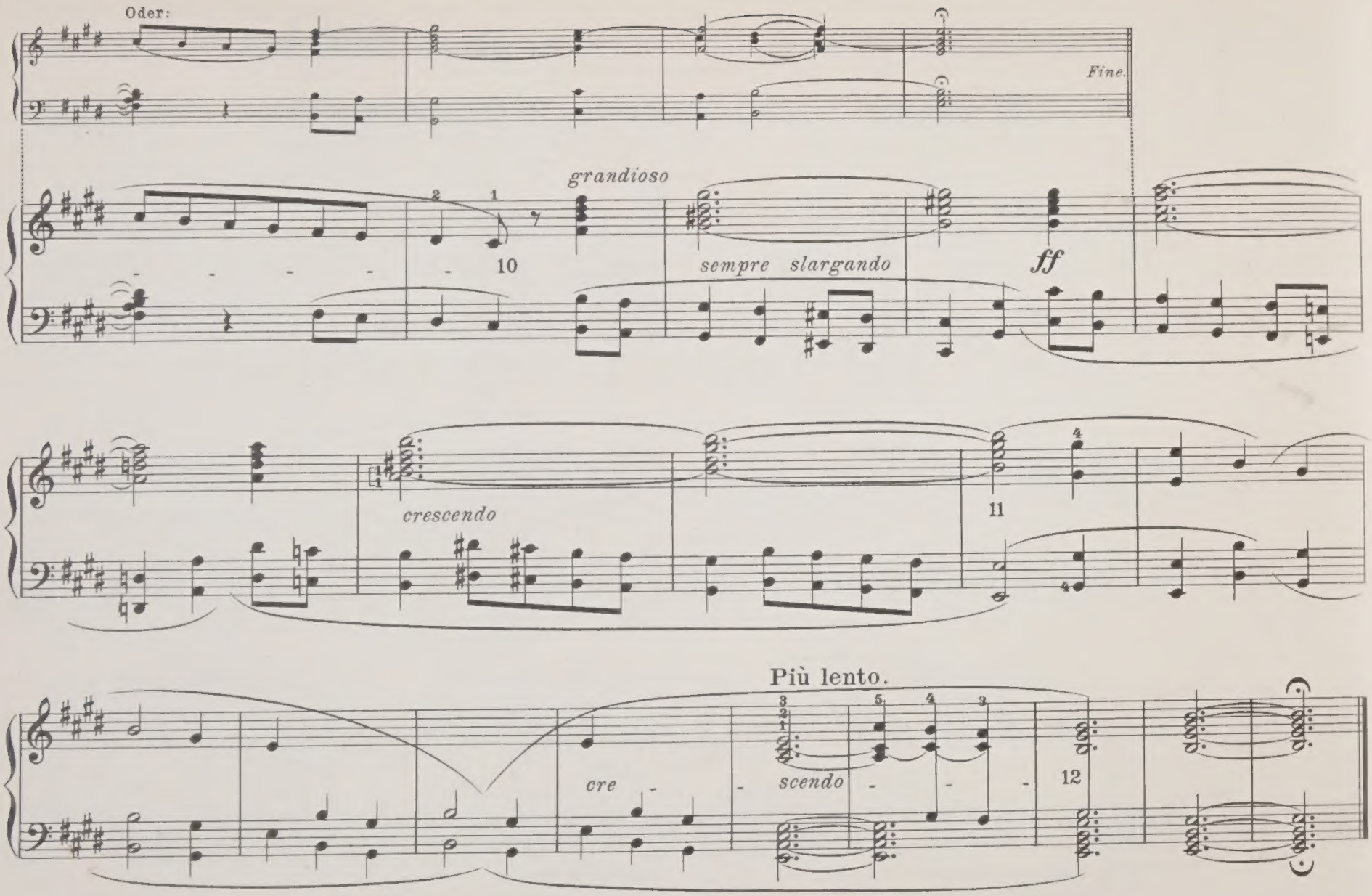
Der Papst–Hymnus.

I.	Gemshorn 8′	M. K. I
II.	Rohrflöte 8′	II
	Salicional 8′	II
III.	Aeoline 8′	III
	Gedackt 8′	I
	Traversflöte 4′	III
Ped:	Lieblich Gedackt 16′	P. K. II.
	Dulciana 8′	III.




3 I f - - a - po 5 - co - - -
senza Ped.
6 cre - - - scen - - 8 - - -
Ped.
s. P.
do - - 9 ff
Ped.
cre - - 10 scen - do sempre
ten. ten.
II Rohrflöte 8′ ab
Quintatön 8′ zu!
III Traversflöte 4′ ab
Voix céleste 8′ zu!
11 ten. ten.
W. O!
M. K. II III ab!
pp dolcissimo
II
III
pp poco
(II)
(III)
molto
espressivo
smorz. poco riten.
pp
II Salicional 8′ ab


Oder:
a tempo
M. K. II III zu!
W. 1
crescendo
W. 6
po - co - a - po - co - 8
ten.
cre - scen - do - sem - pre -
Ped.


Oder:
Fine.
grandioso
10
sempre slargando
ff
crescendo
11
Più lento.
cre - scendo
12

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FROM THE WORKS

of

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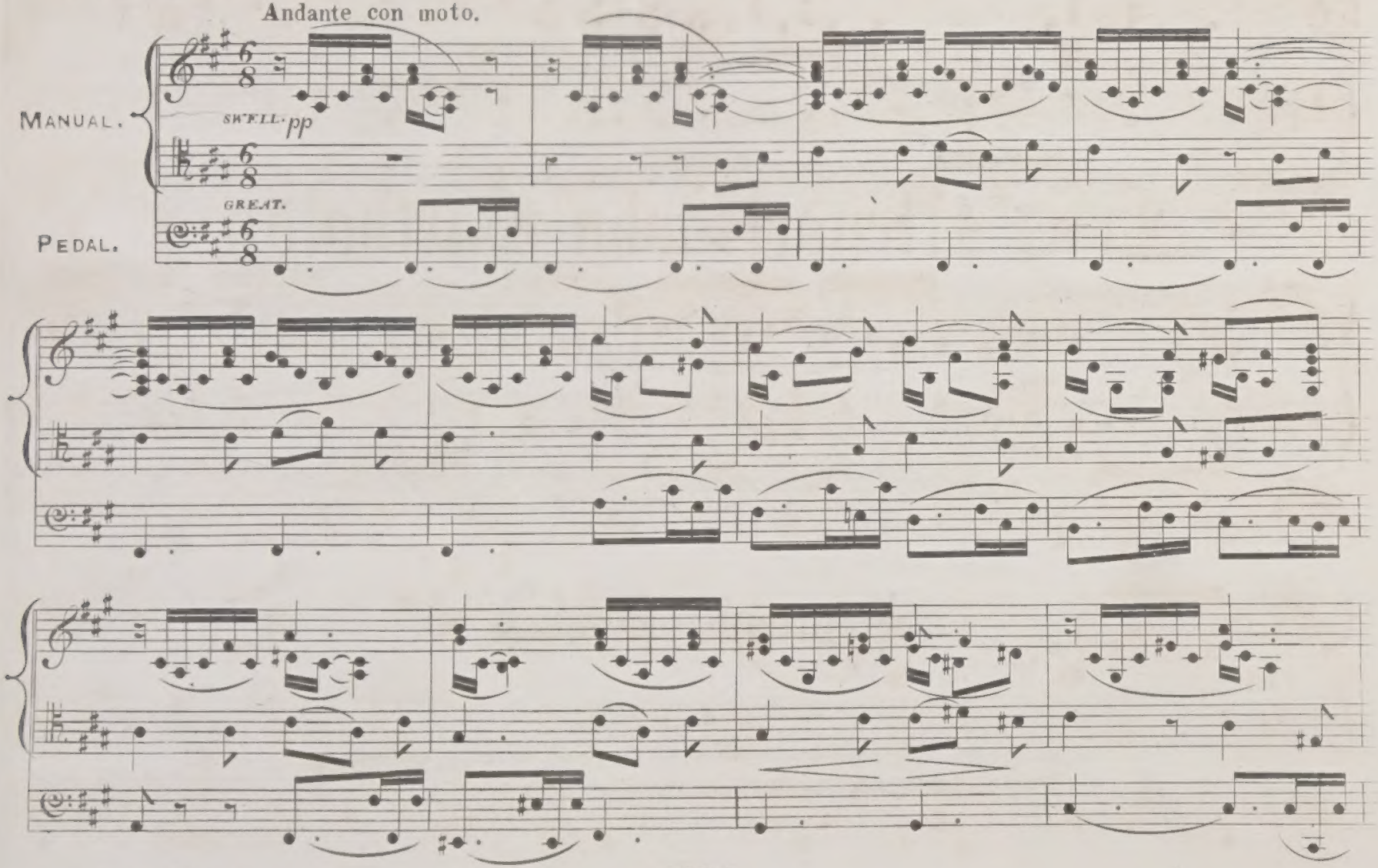
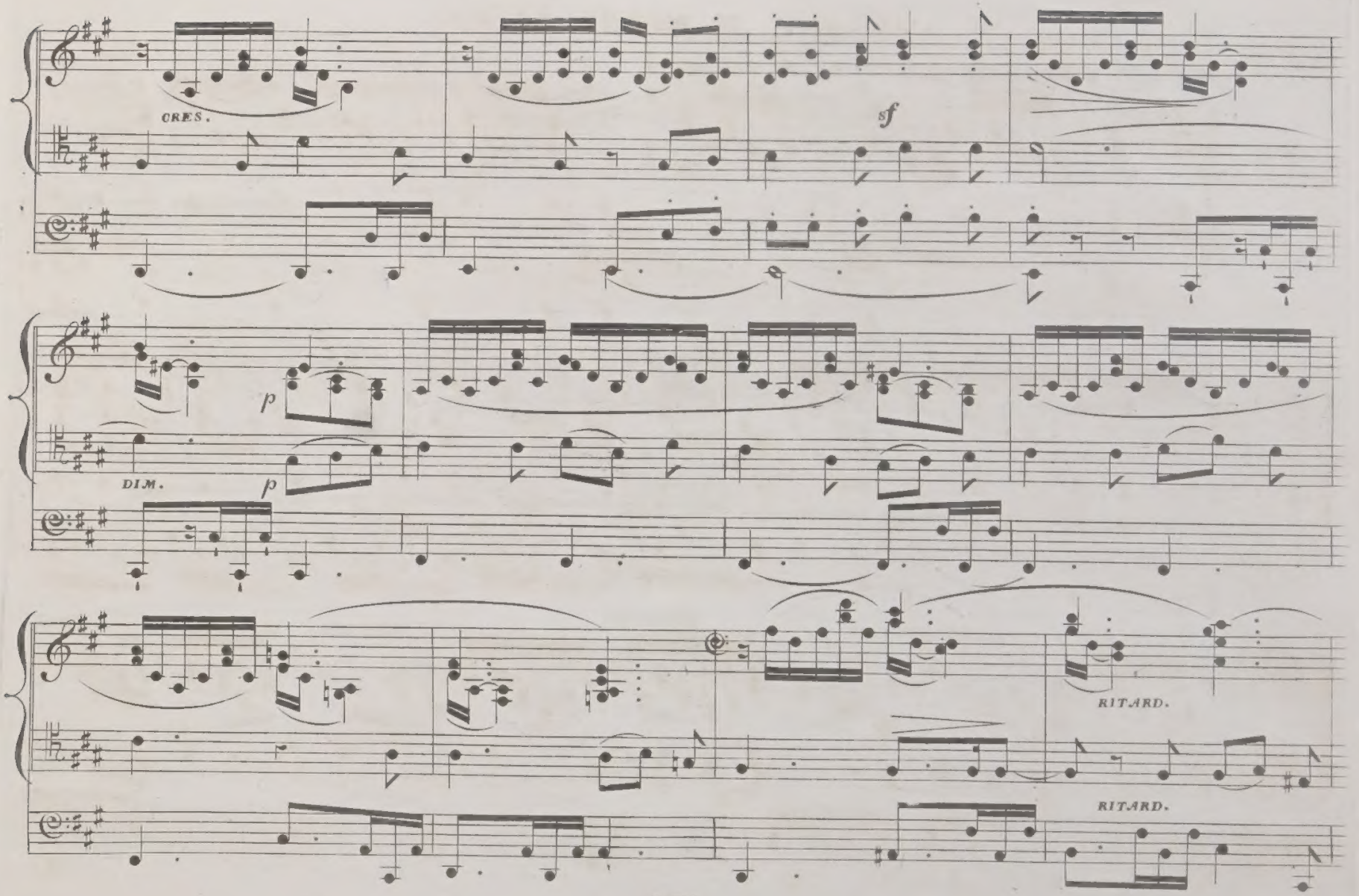
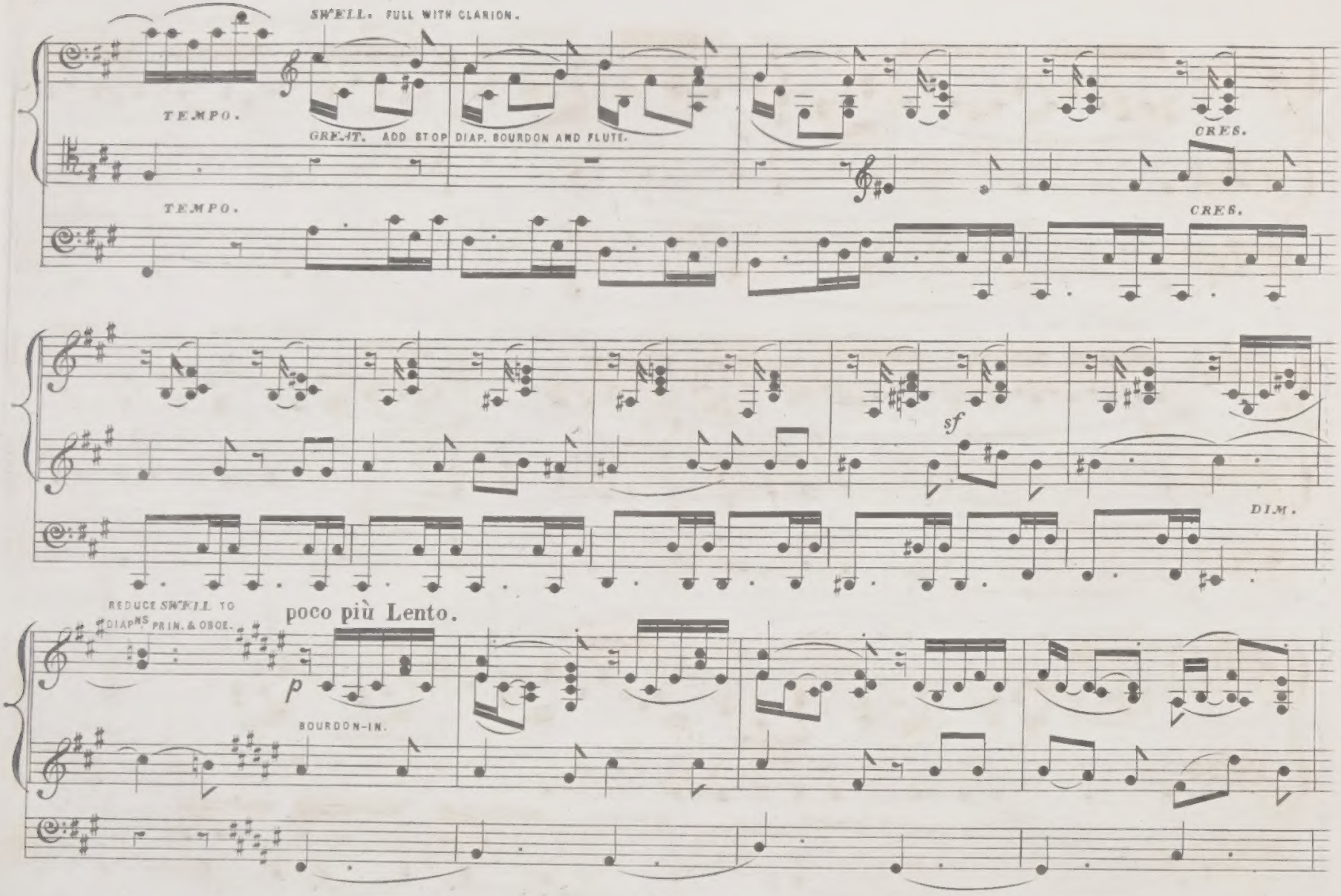
GREAT.— OPEN DIAPASON WITH SWELL COUPLED.
PEDAL.— SOFT 16 AND 8 FEET STOPS.

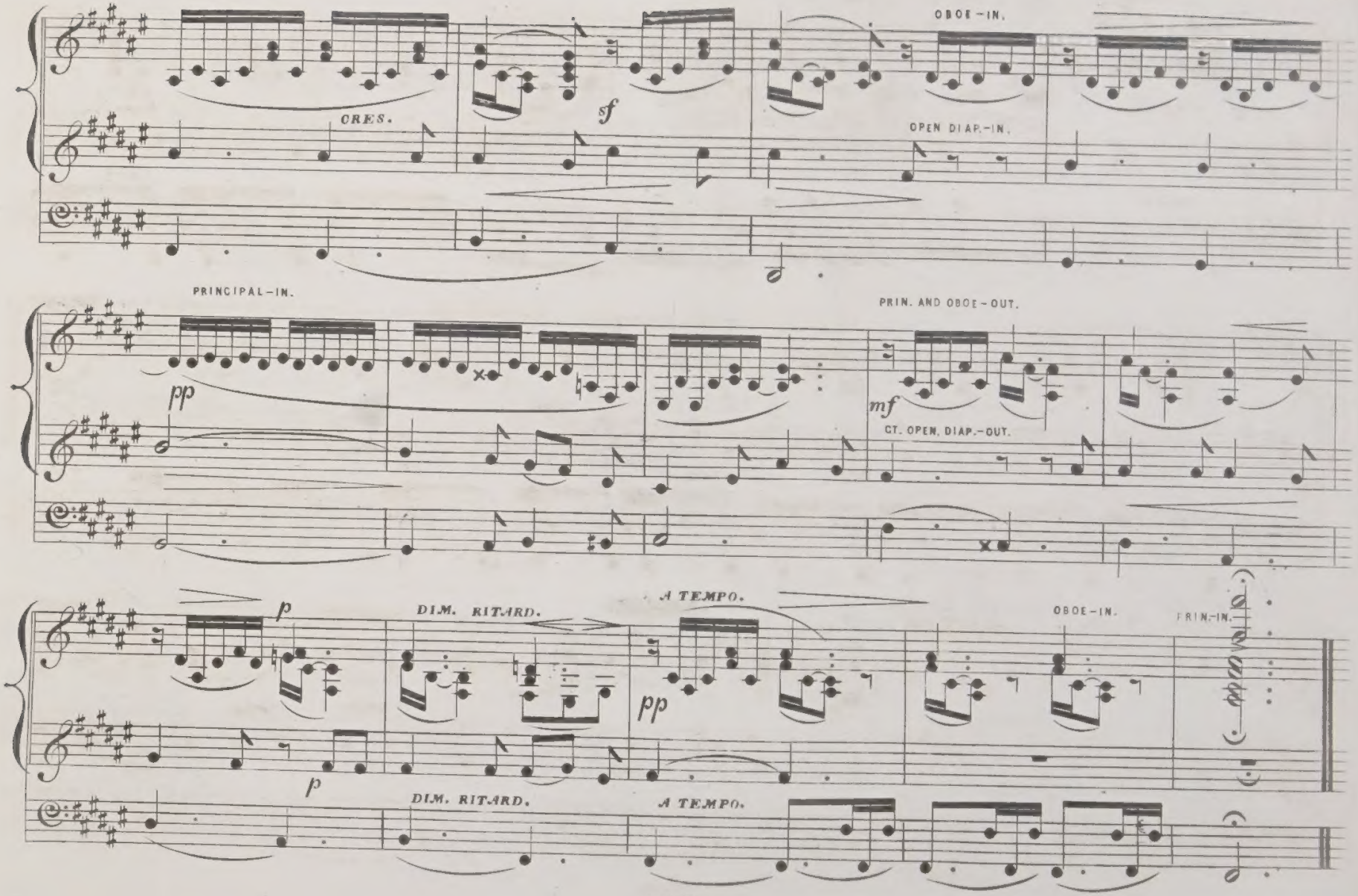
MELODY BY MENDELSSOHN.

Andante con moto.




CRES.
sf
p
DIM.
p
RITARD.
RITARD.


SW'ELL. FULL WITH CLARION.
TEMPO.
GREAT. ADD STOP DIAP. BOURDON AND FLUTE.
CRES.
TEMPO.
CRES.
sf
DIM.
REDUCE SW'ELL TO DIAPNS PRIN. & OBOE.
poco più Lento.
p
BOURDON-IN.


OBOE – IN.
CRES.
sf
OPEN DIAP. – IN.
PRINCIPAL – IN.
PRIN. AND OBOE – OUT.
pp
mf
CT. OPEN. DIAP. – OUT.
p
DIM. RITARD.
A TEMPO.
OBOE – IN.
PRIN. – IN.
pp
p
DIM. RITARD.
A TEMPO.

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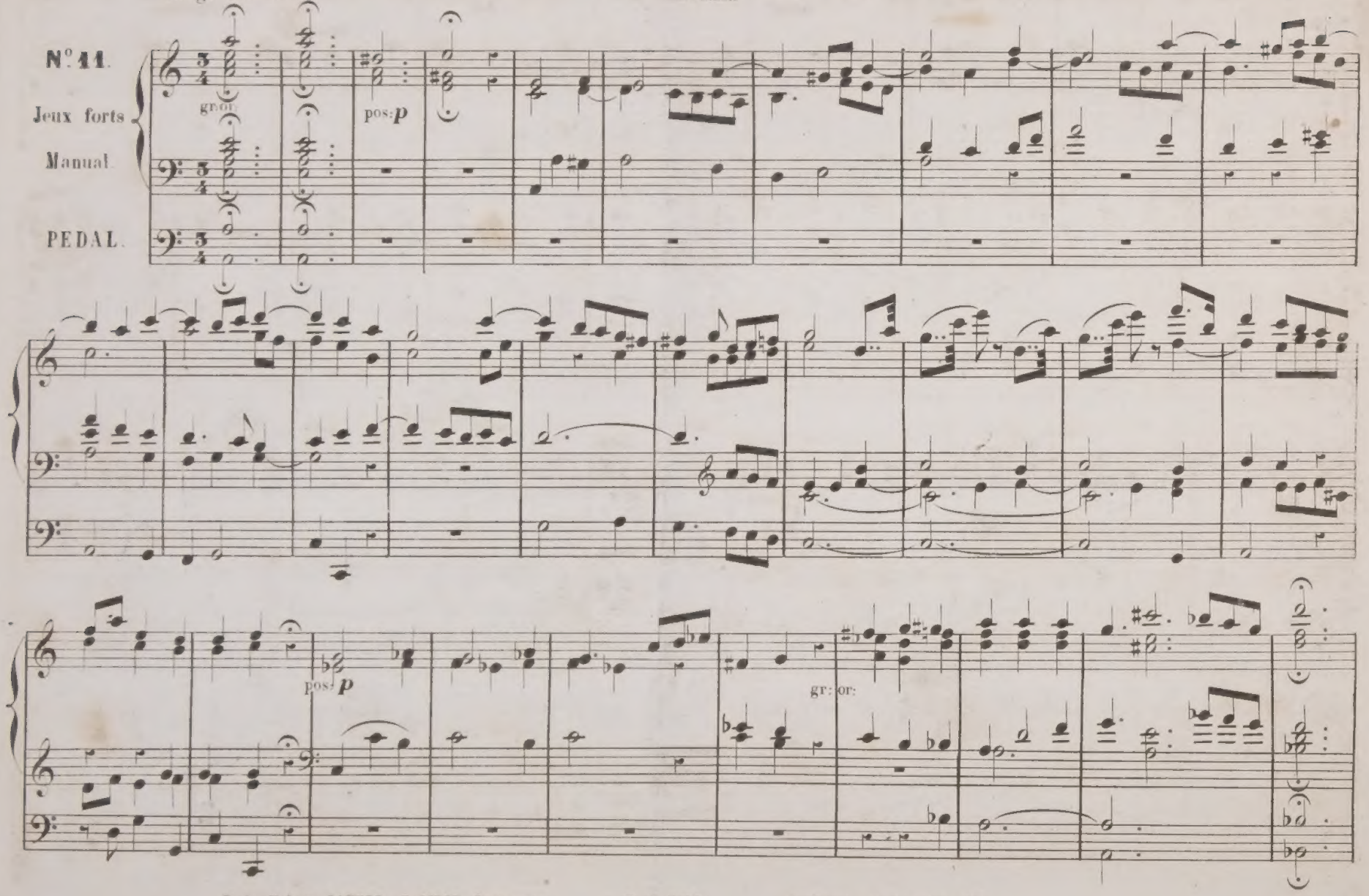
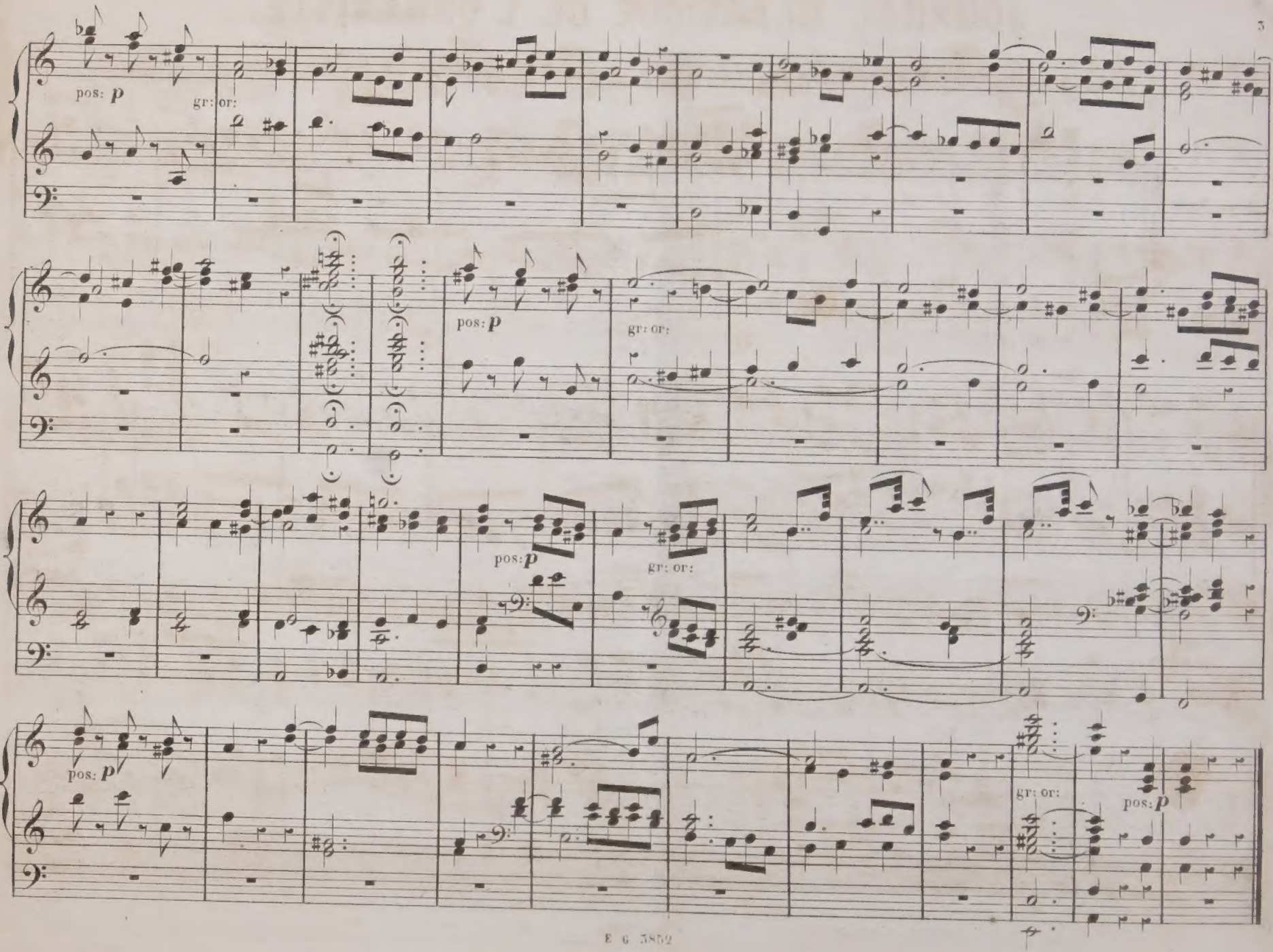


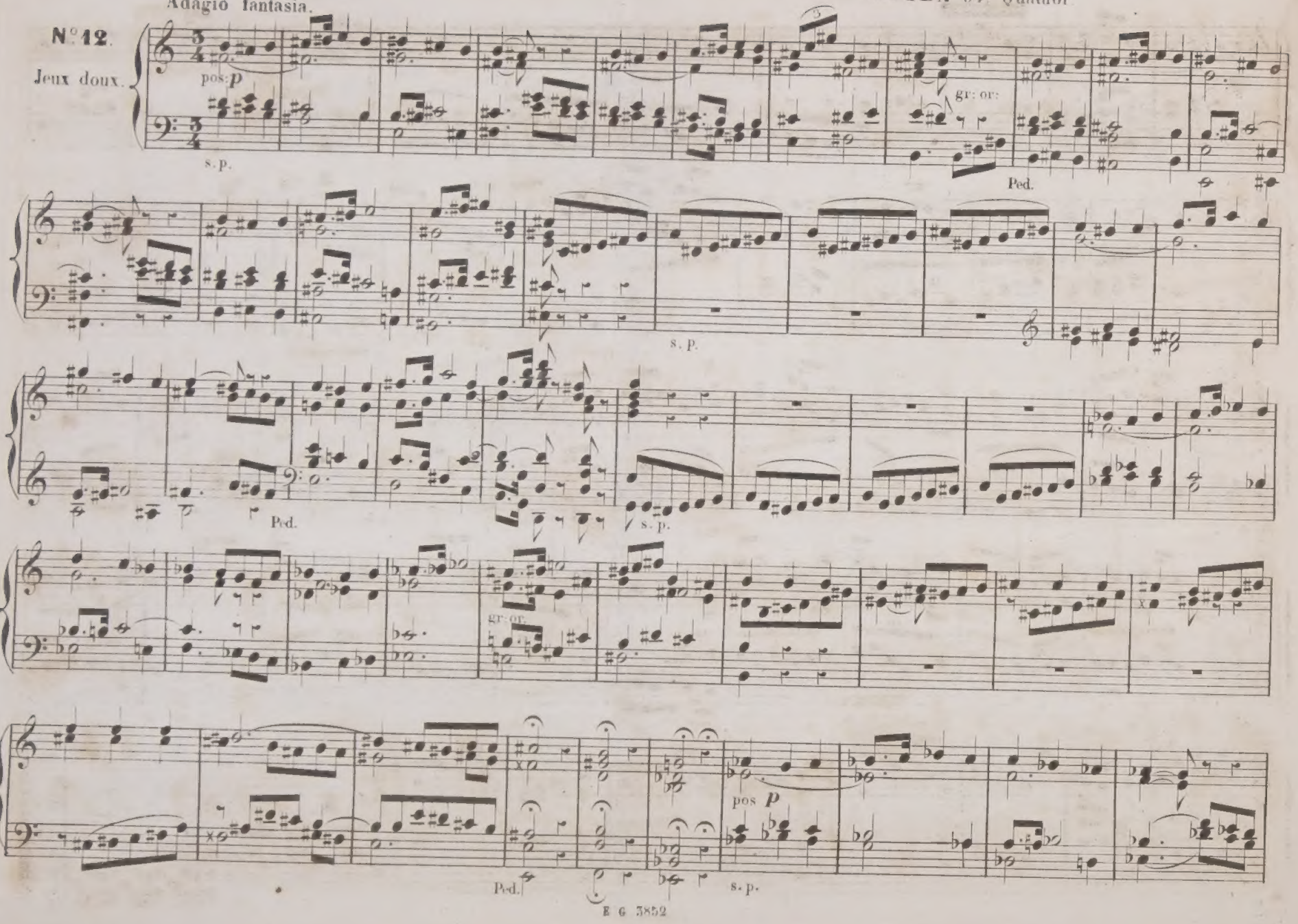
Paris, Maison, LAUNER, E. GIROD Successeur E. G. 5852. Boulevart Montmartre 16.

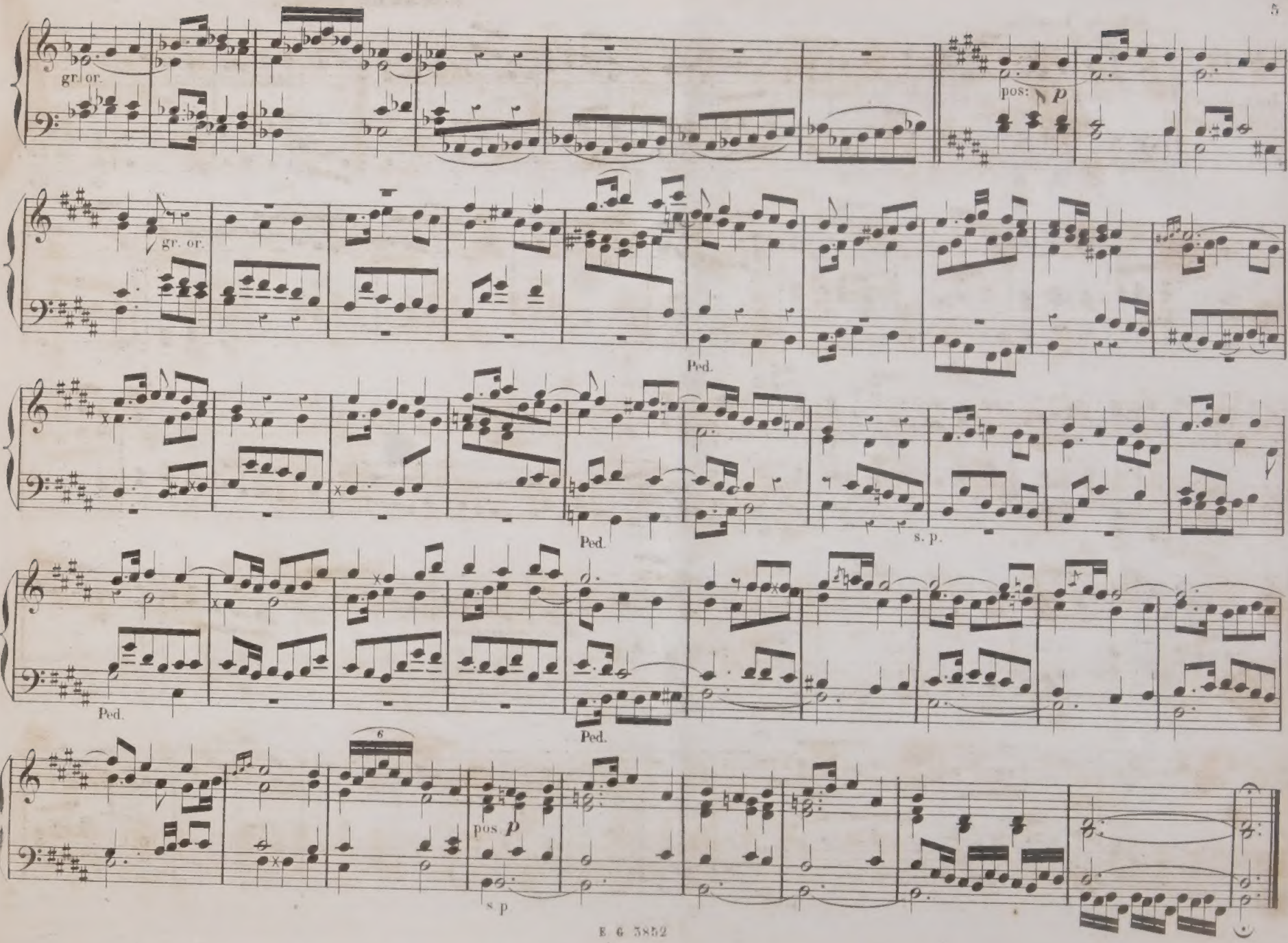

pos: p
gr: or:
pos: p
gr: or:
pos: p
gr: or:
pos: p
gr: or:
pos: p

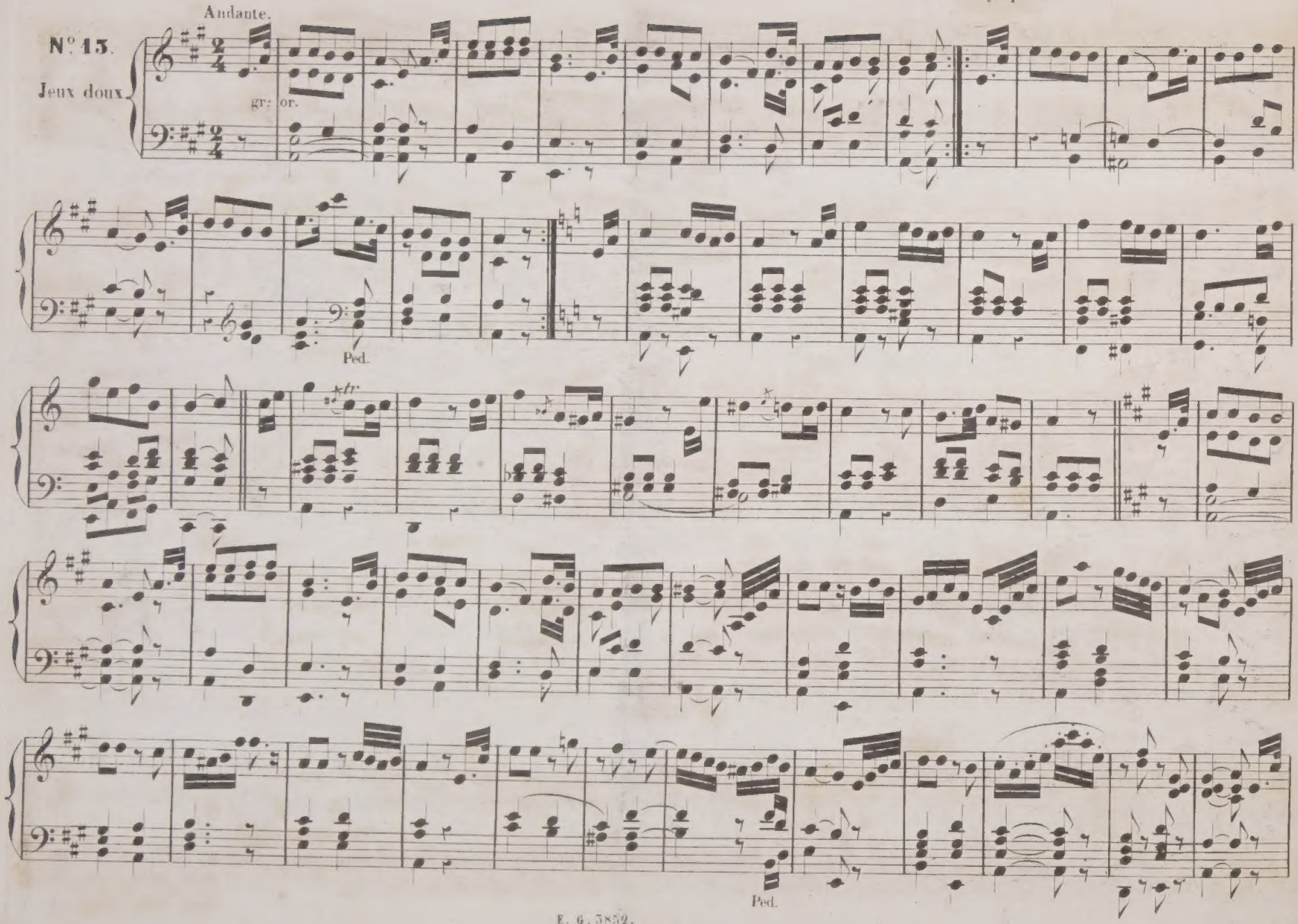
Adagio fantasia.

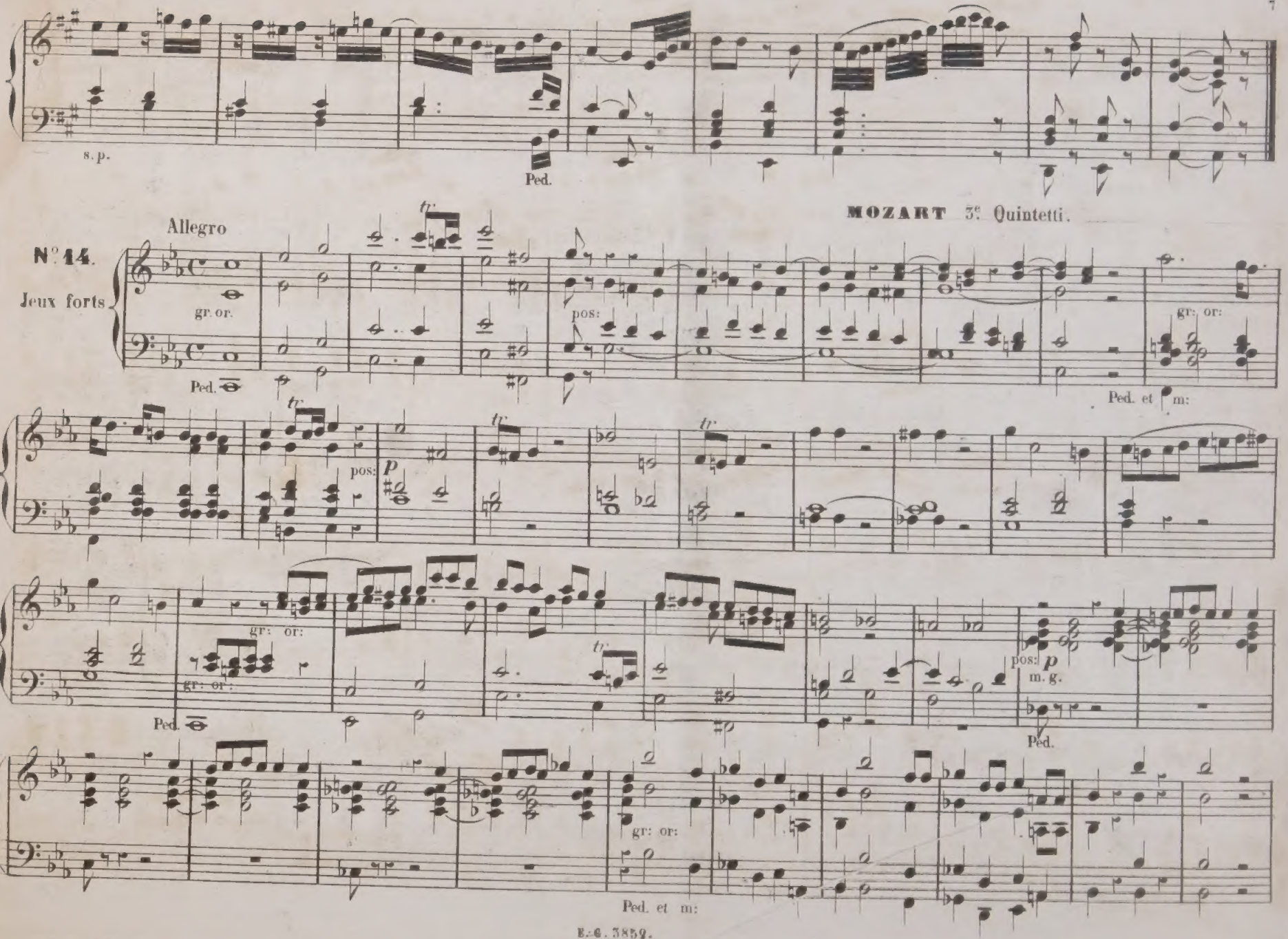
N°12.

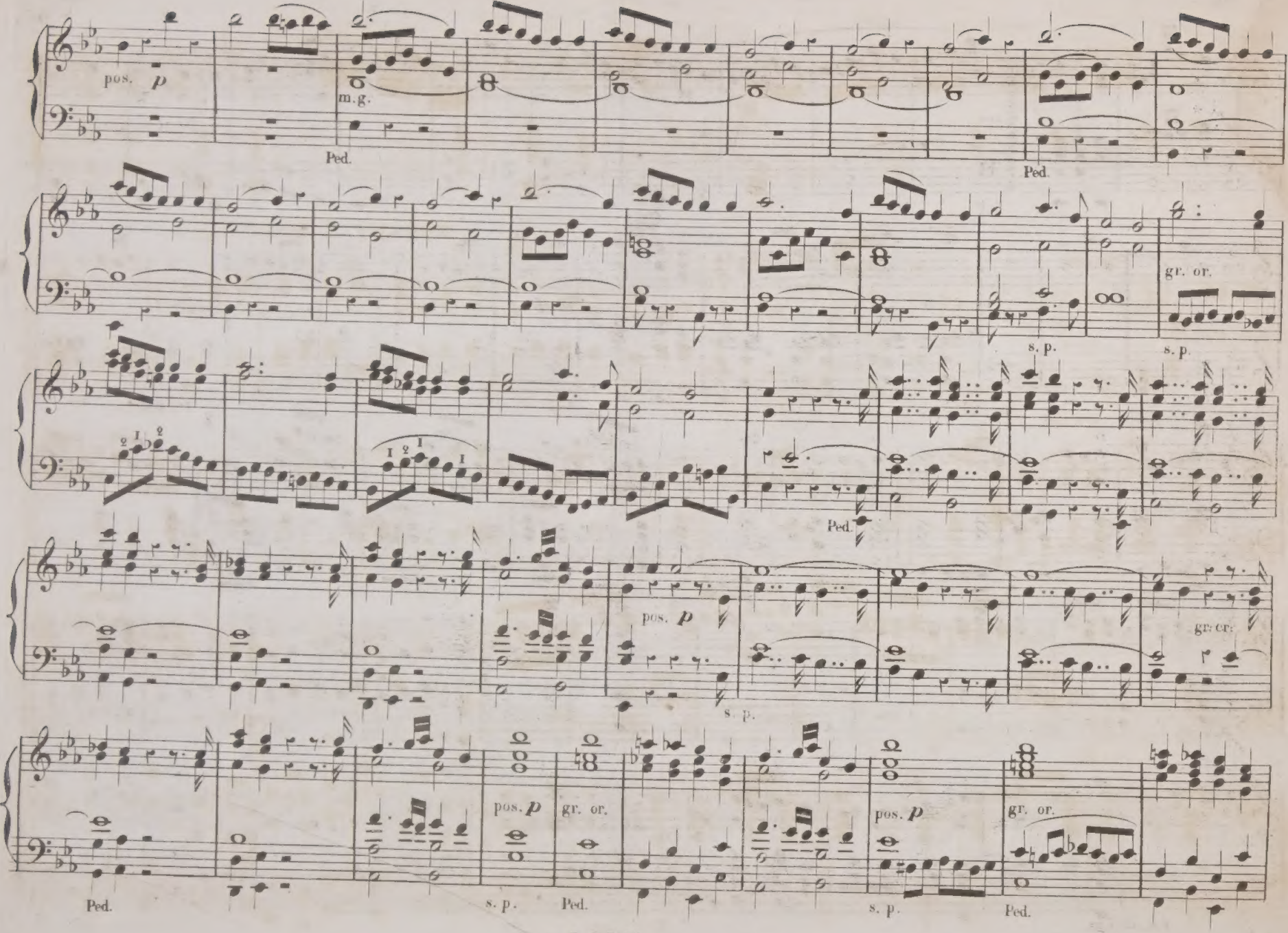
Jeux doux.

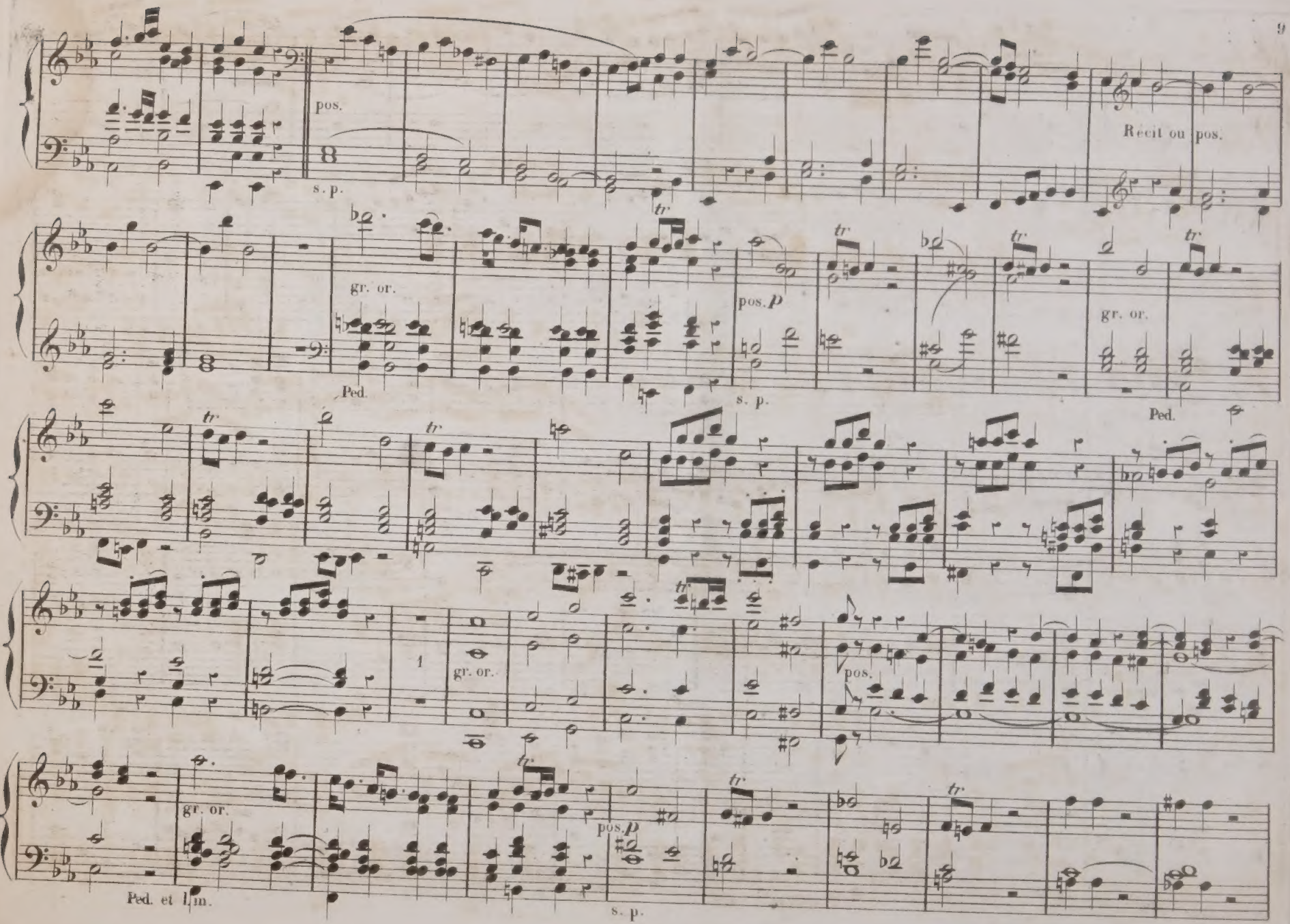


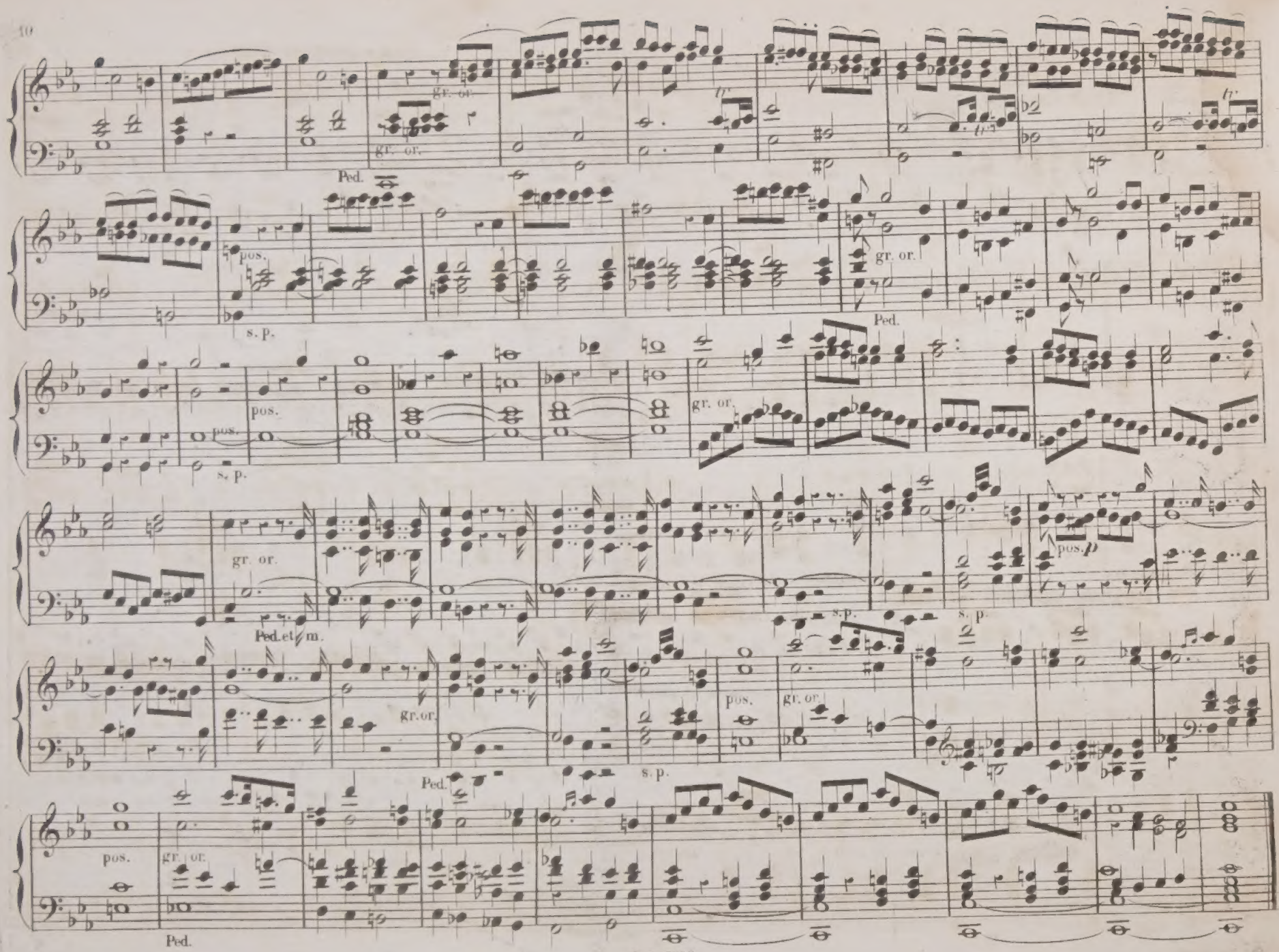

gr. or.
pos: p
gr. or.
Ped.
Ped.
s. p.
Ped.
Ped.
6
pos p
s p


Andante.
N° 13.
Jeux doux
gr: or.
Ped.
Ped.


8. p.
Ped.
Allegro
N°14.
Jeux forts
gr. or.
Ped.
pos:
gr: or:
Ped. et m:
pos:
p
gr: or:
gr: or:
Ped.
pos:
p
m. g.
Ped.
gr: or:
Ped. et m:


pos. p
m.g.
Ped.
Ped.
gr. or.
s. p.
s. p.
Ped.
pos. p
gr. or.
s. p.
pos. p
gr. or.
Ped.
s. p.
pos. p
gr. or.
Ped.
s. p.
Ped.


pos.
s. p.
Récit ou pos.
gr. or.
Ped.
pos. p
s. p.
gr. or.
Ped.
gr. or.
pos.
gr. or.
pos. p
Ped. et l.m.
s. p.


gr. or.
gr. or.
Ped.
pos.
s. p.
gr. or.
Ped.
pos.
pos.
s. p.
gr. or.
gr. or.
Ped. et m.
s. p.
pos. p
s. p.
gr. or.
Ped.
s. p.
pos.
gr. or.
pos.
gr. or.
Ped.

Ce morceau peut être executé avec les jeux forts ou avec les jeux de fonds bien nourris.

Adagio cantabile.

N°15.

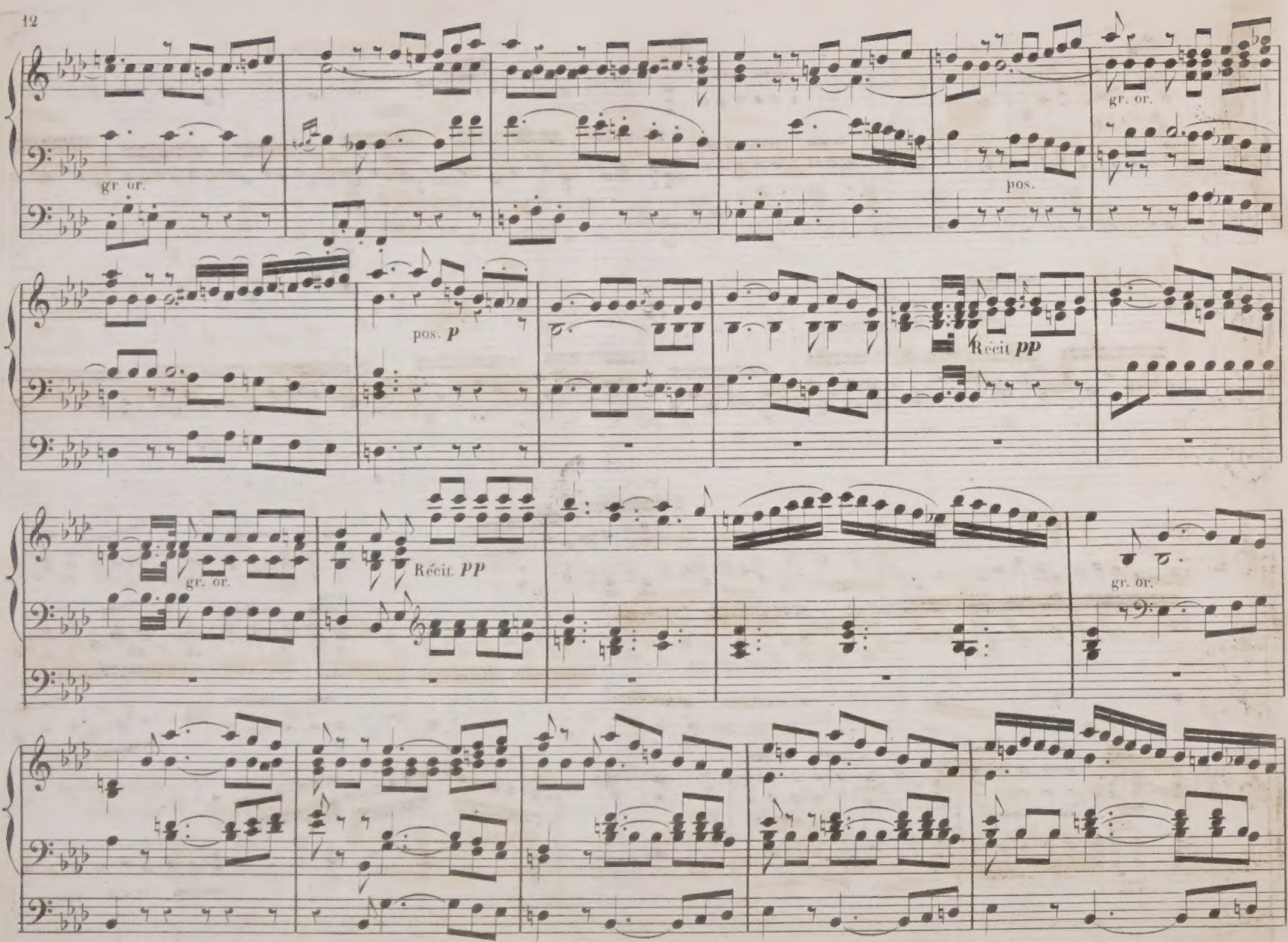
Manual.

PEDAL.

pos. *p*

gf. ef.

pos.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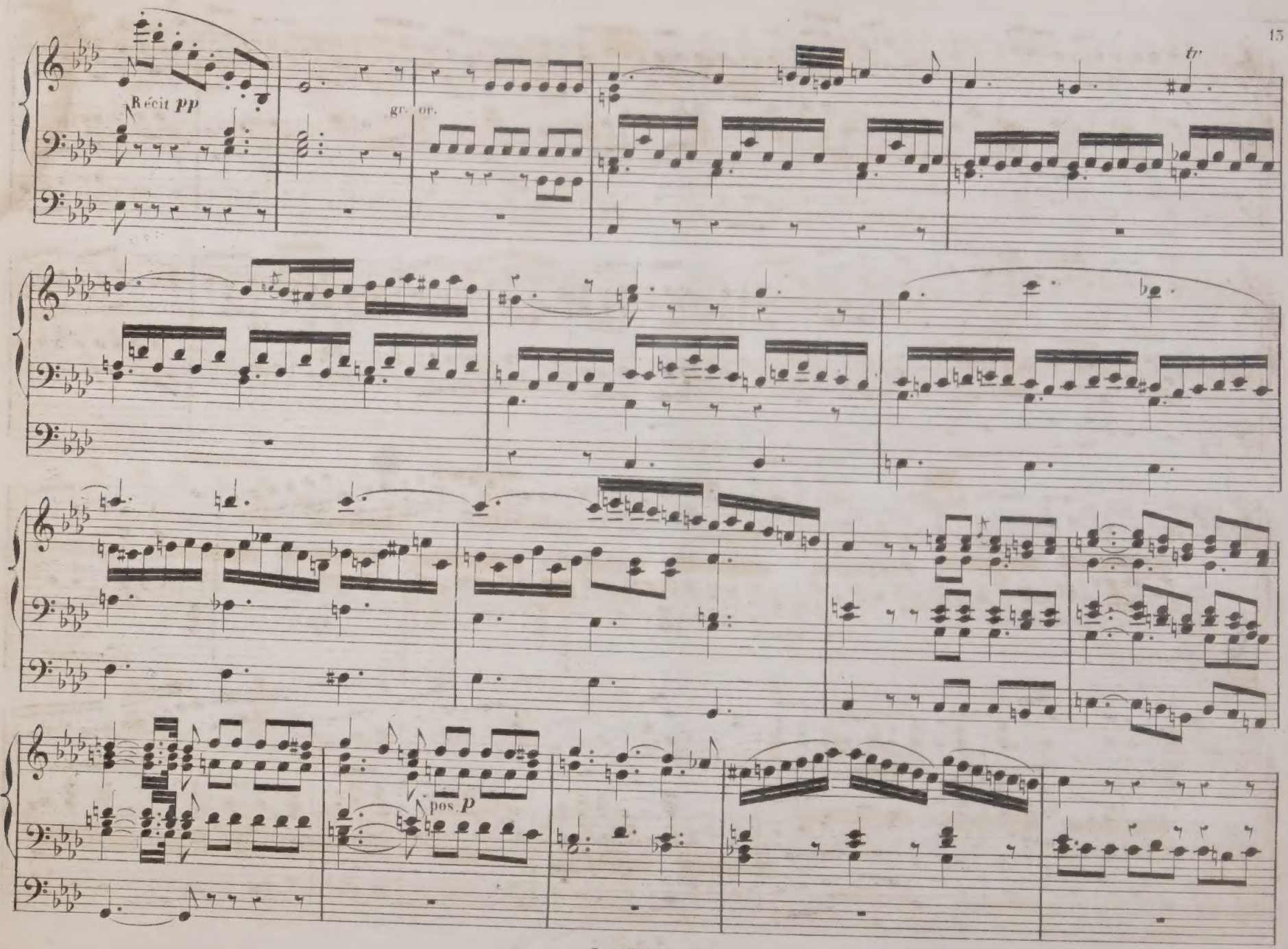
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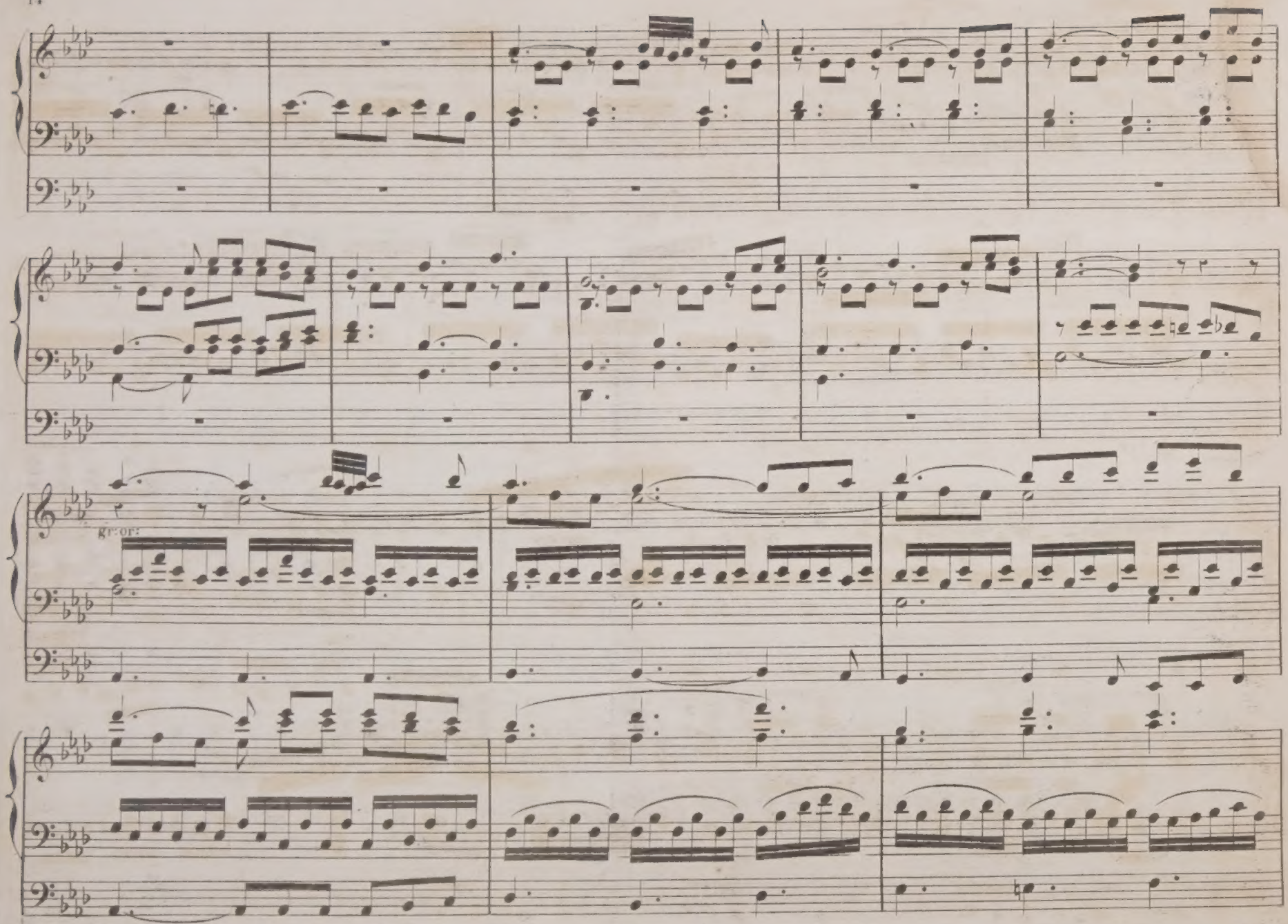
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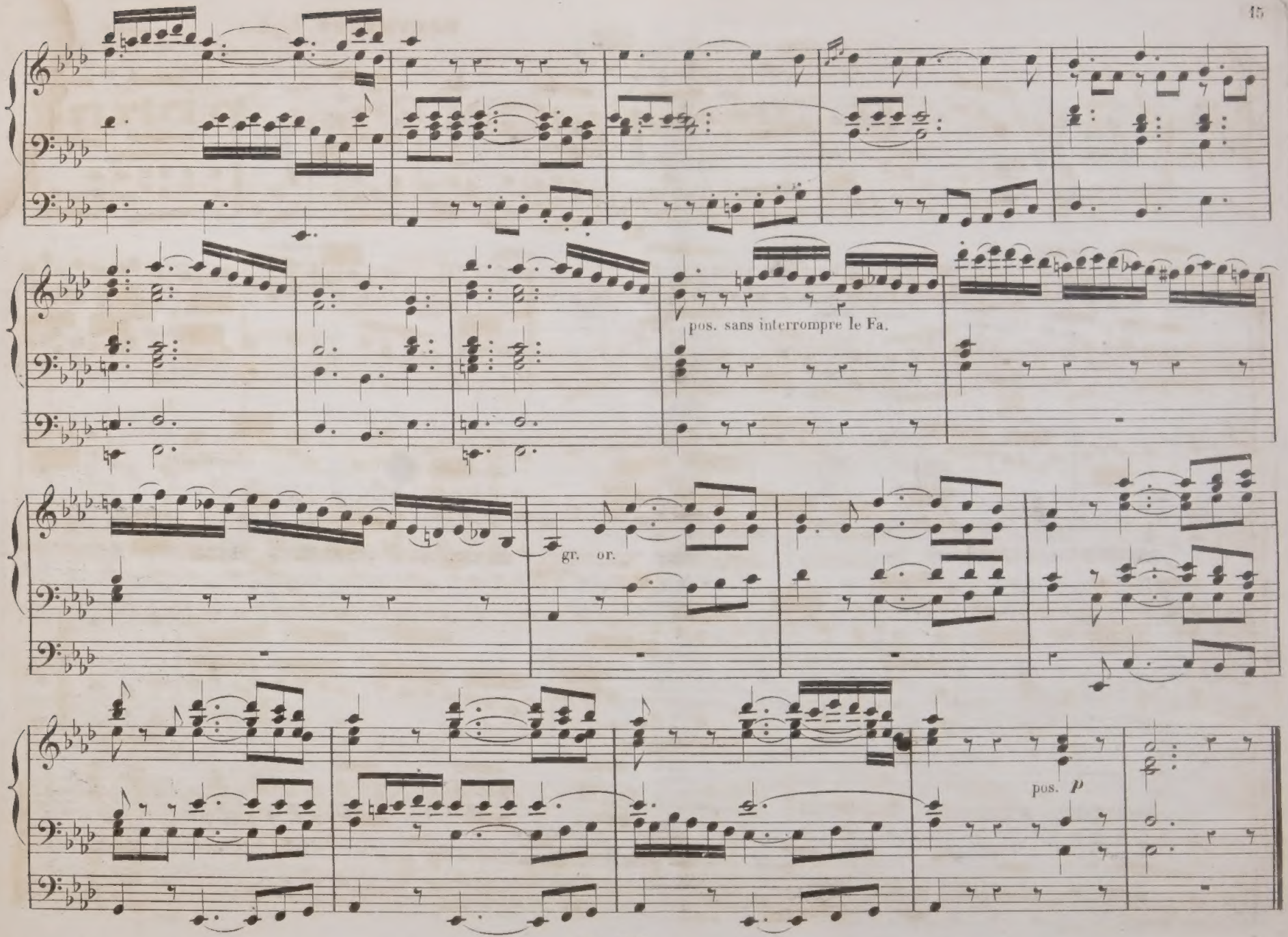
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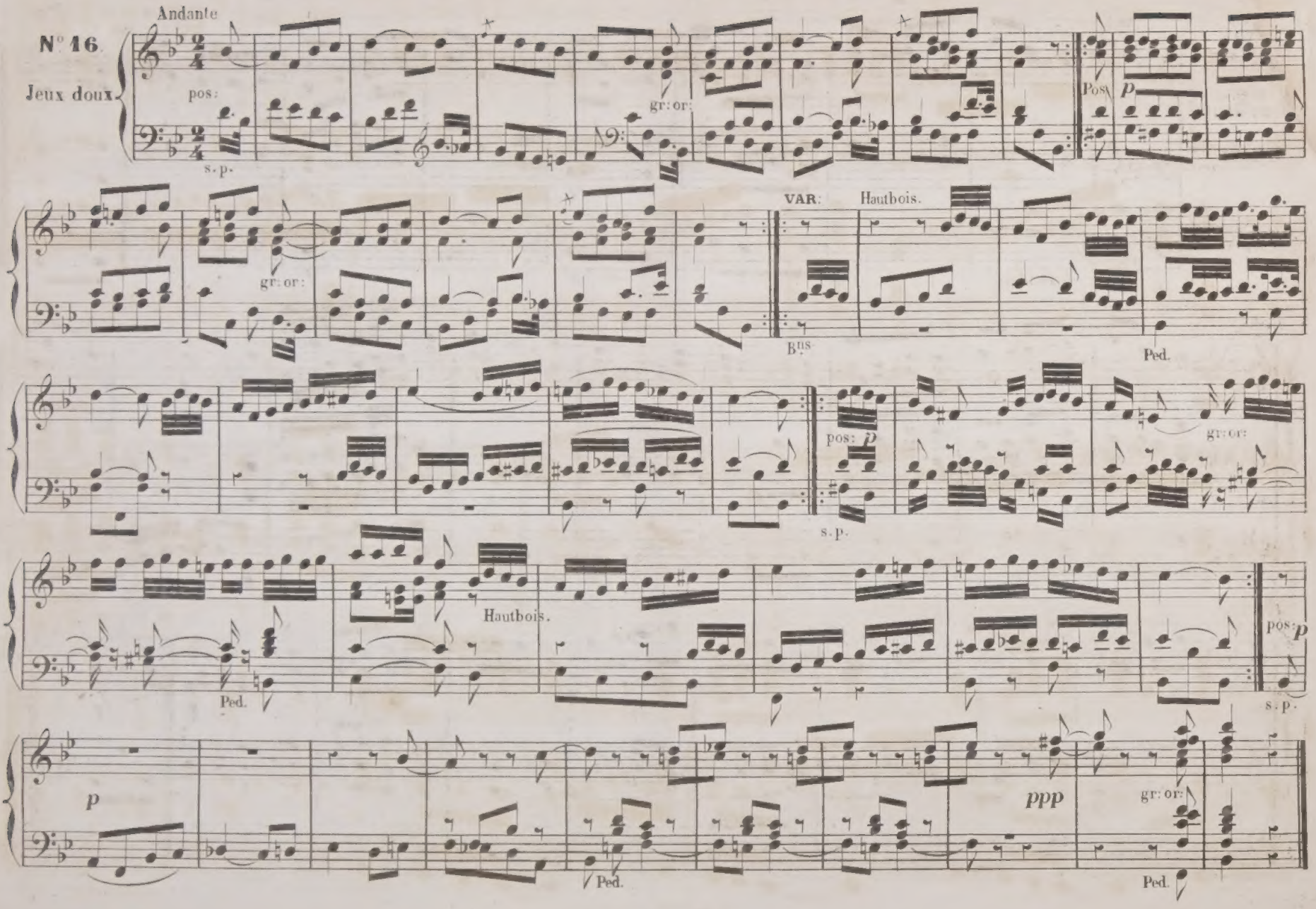

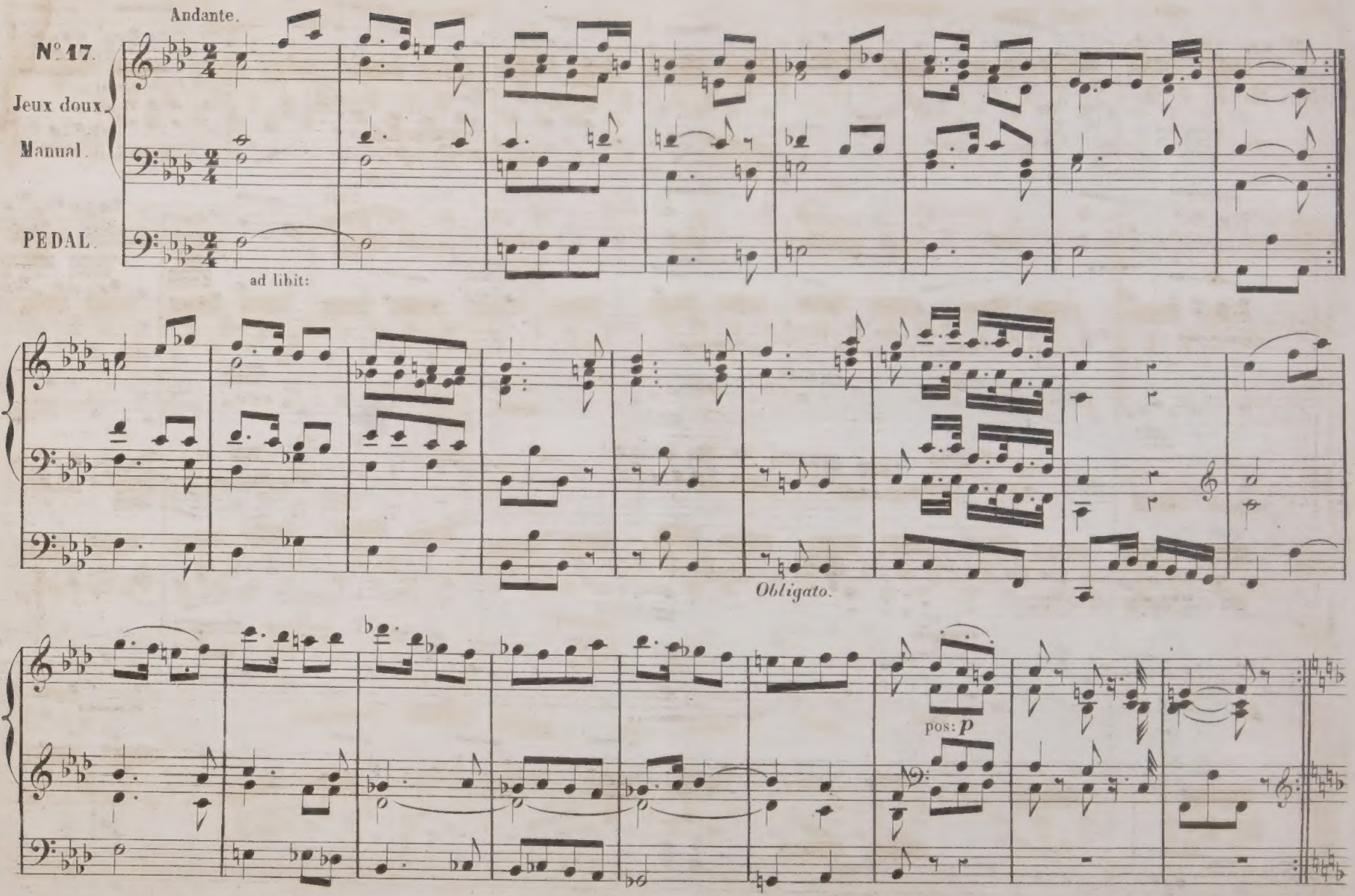
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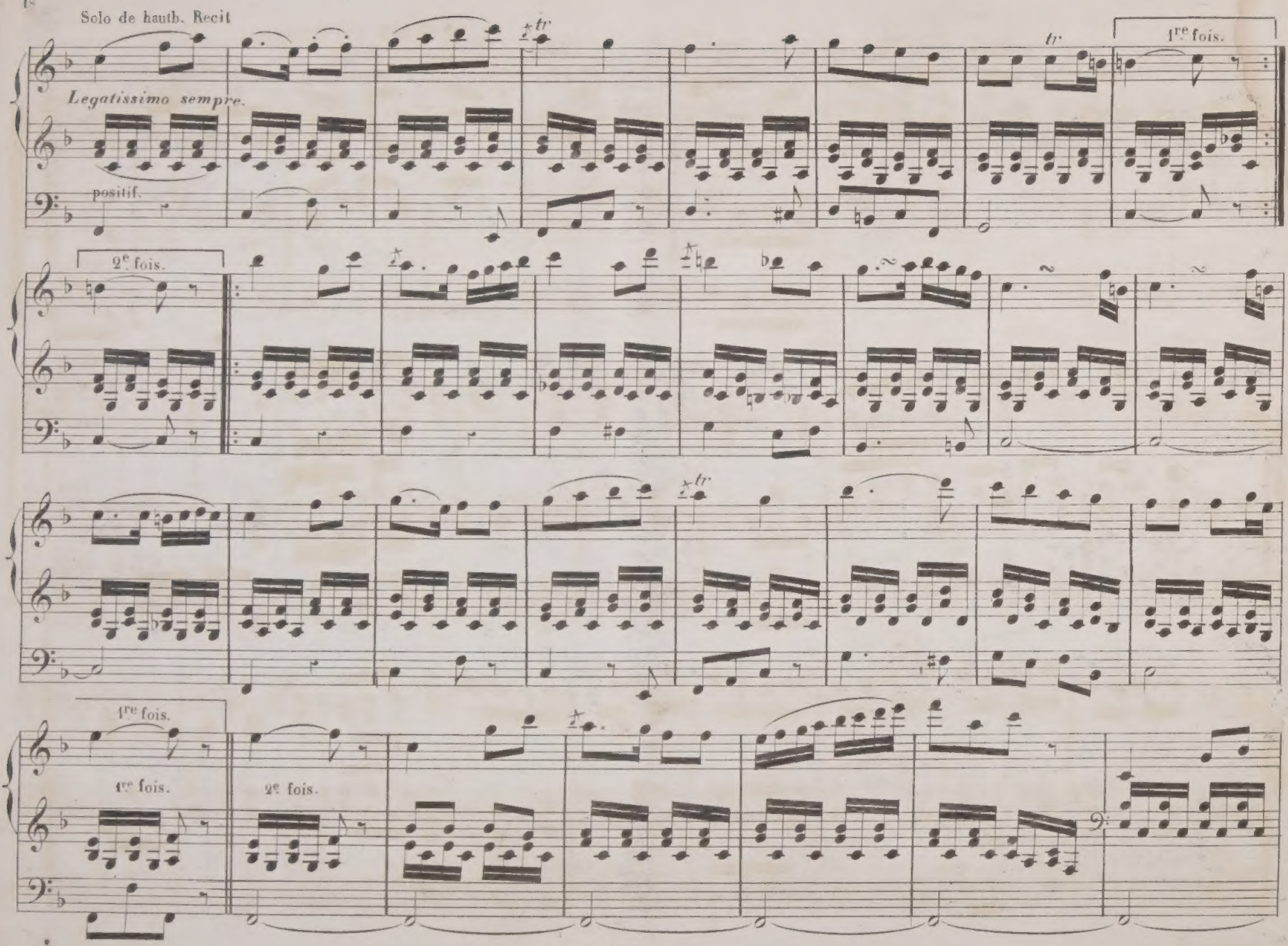
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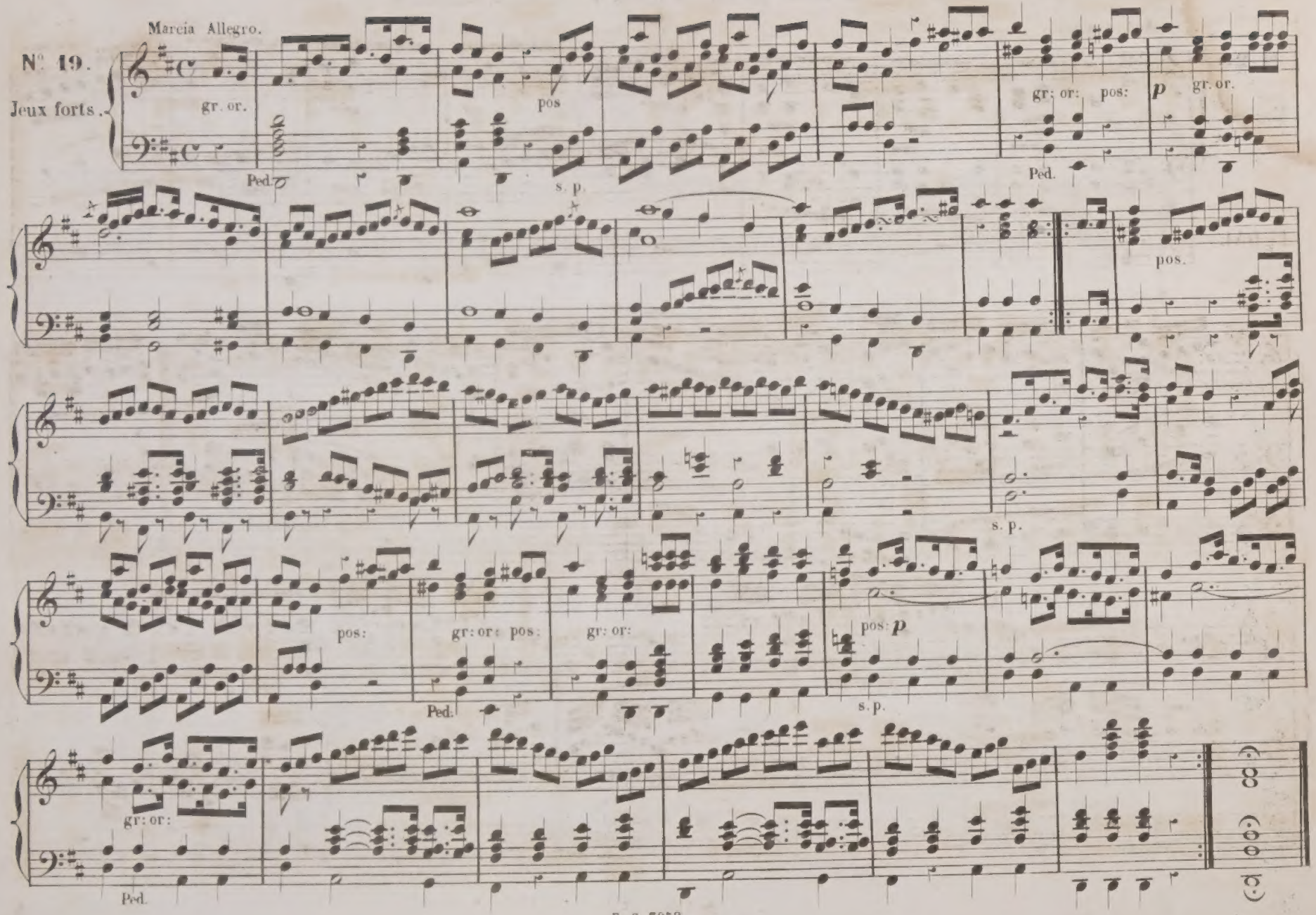
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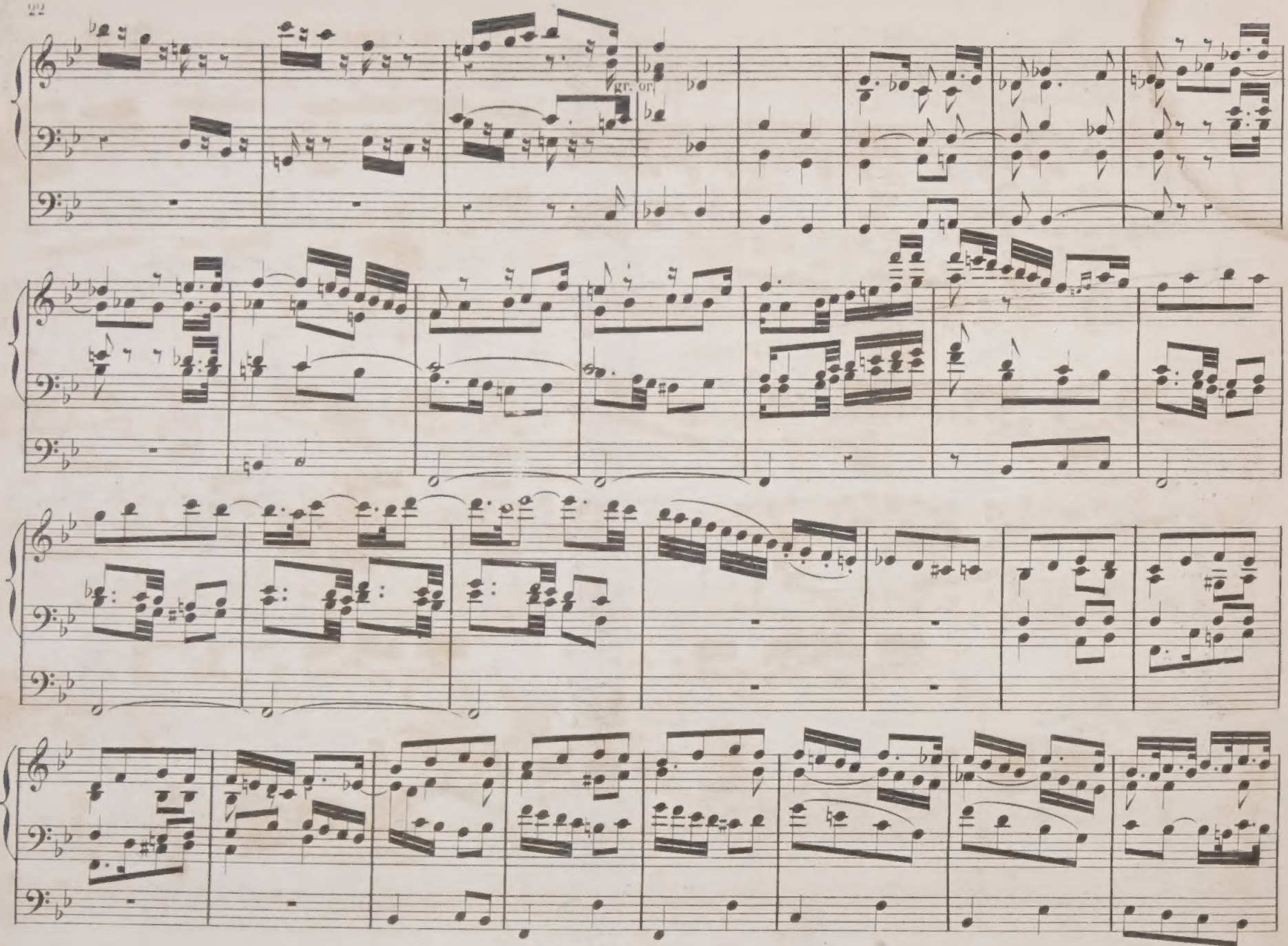
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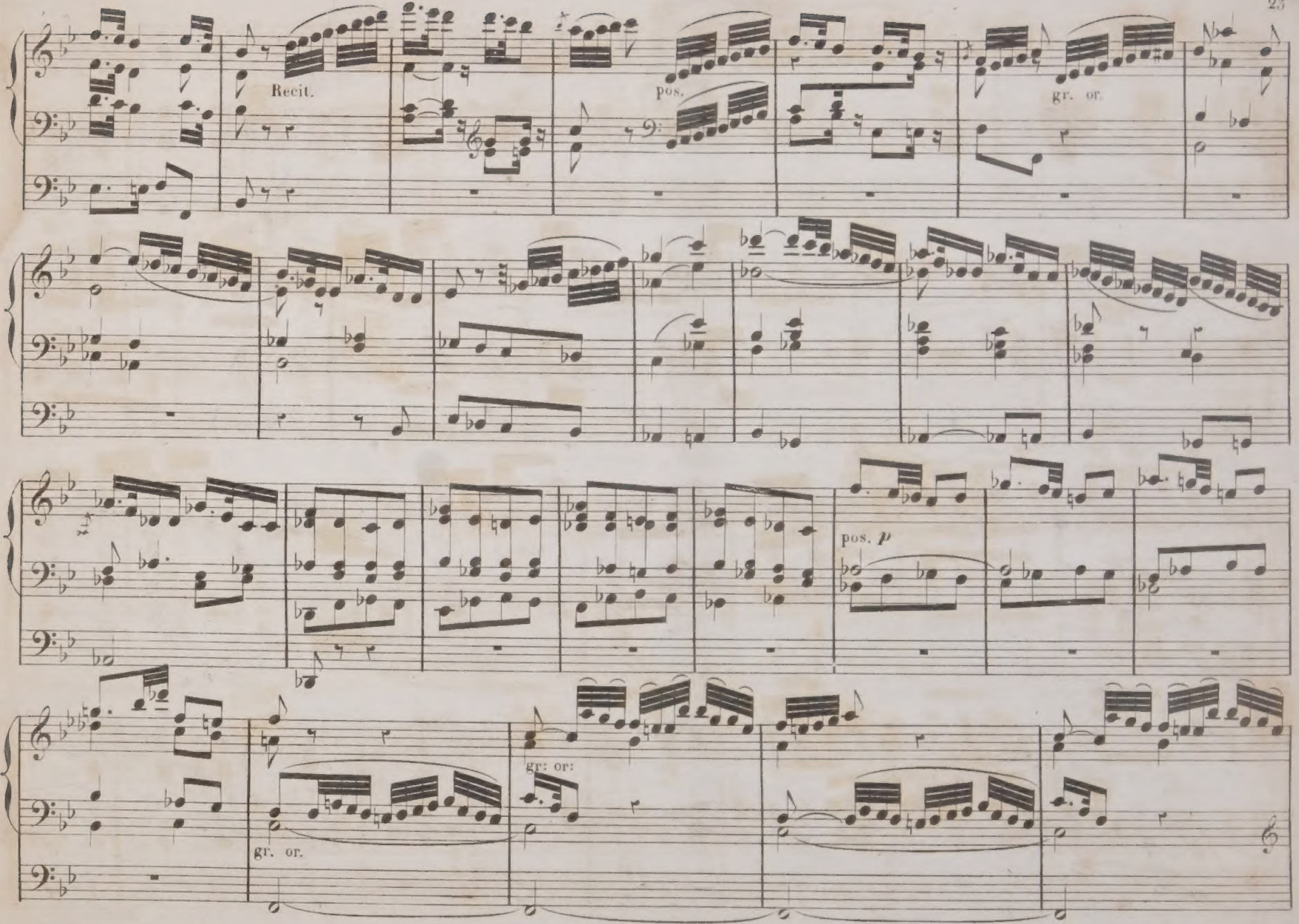
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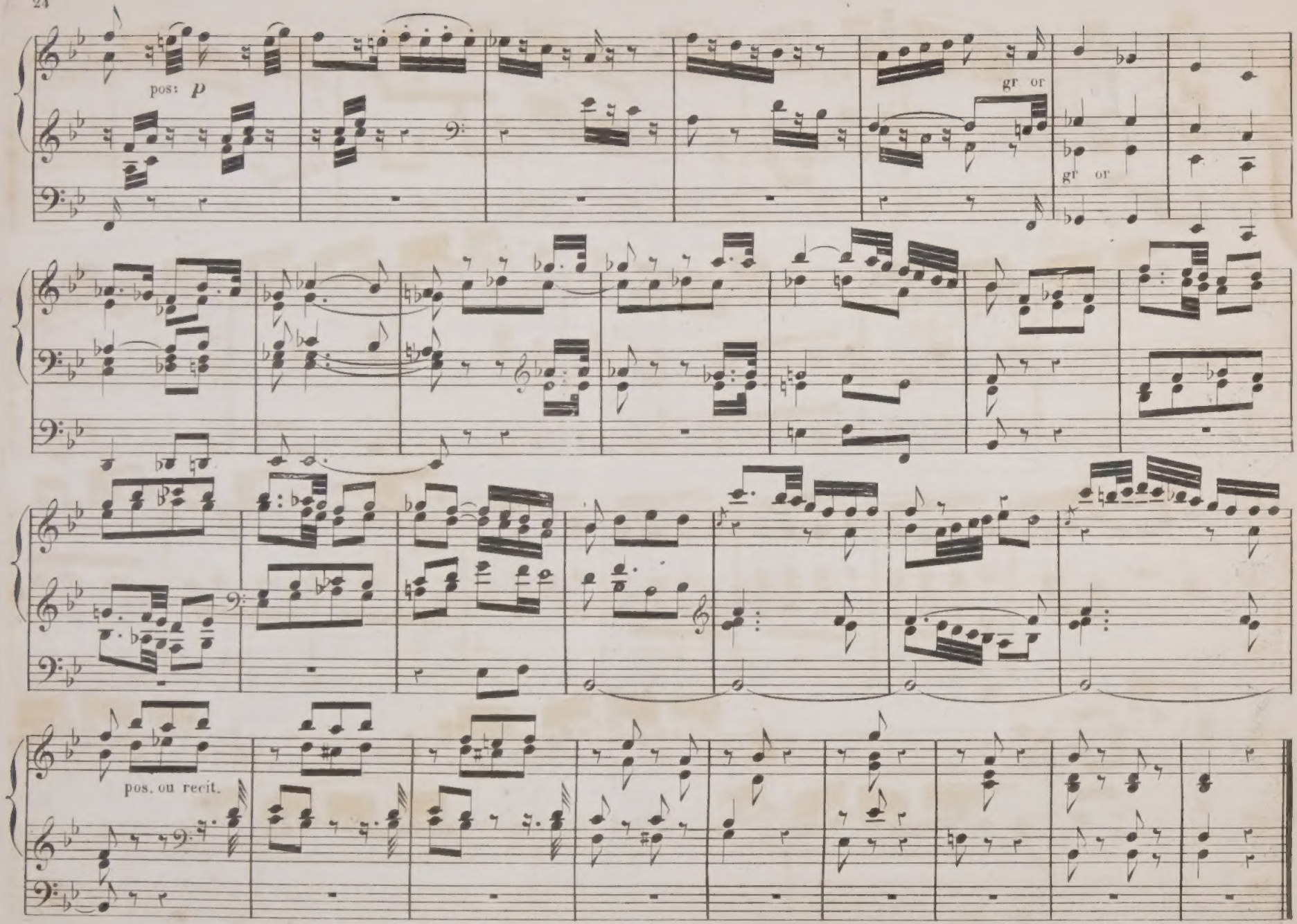

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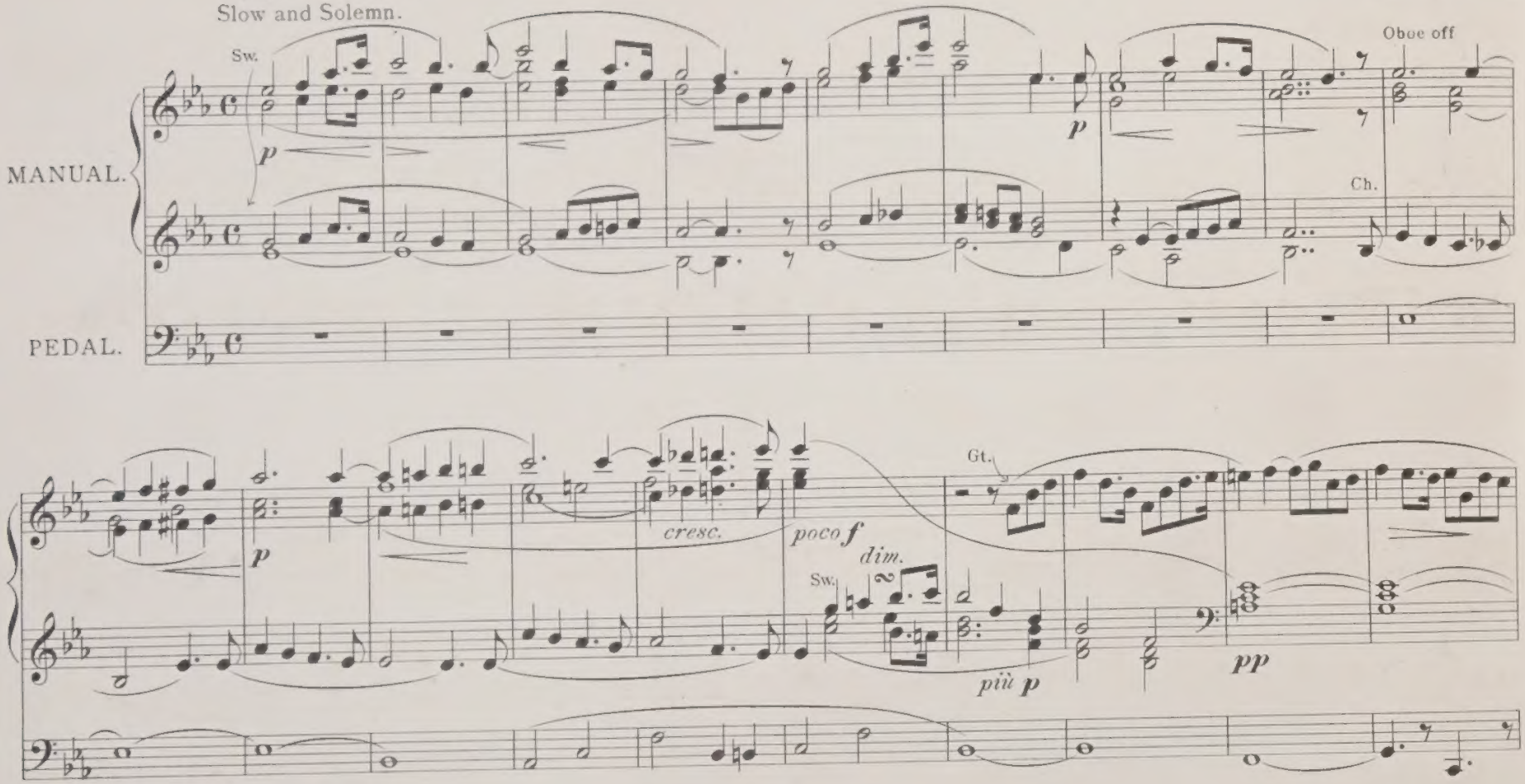

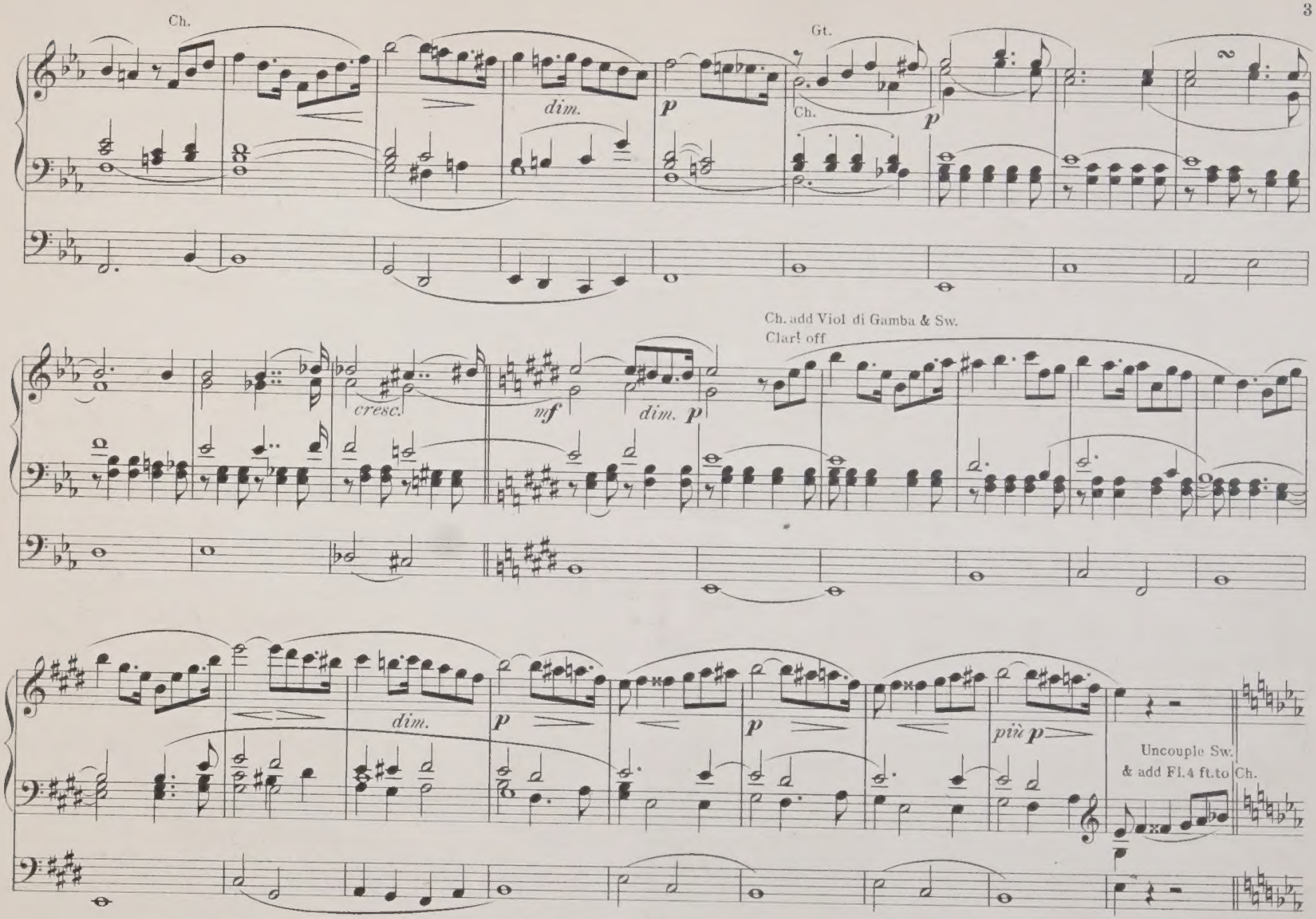
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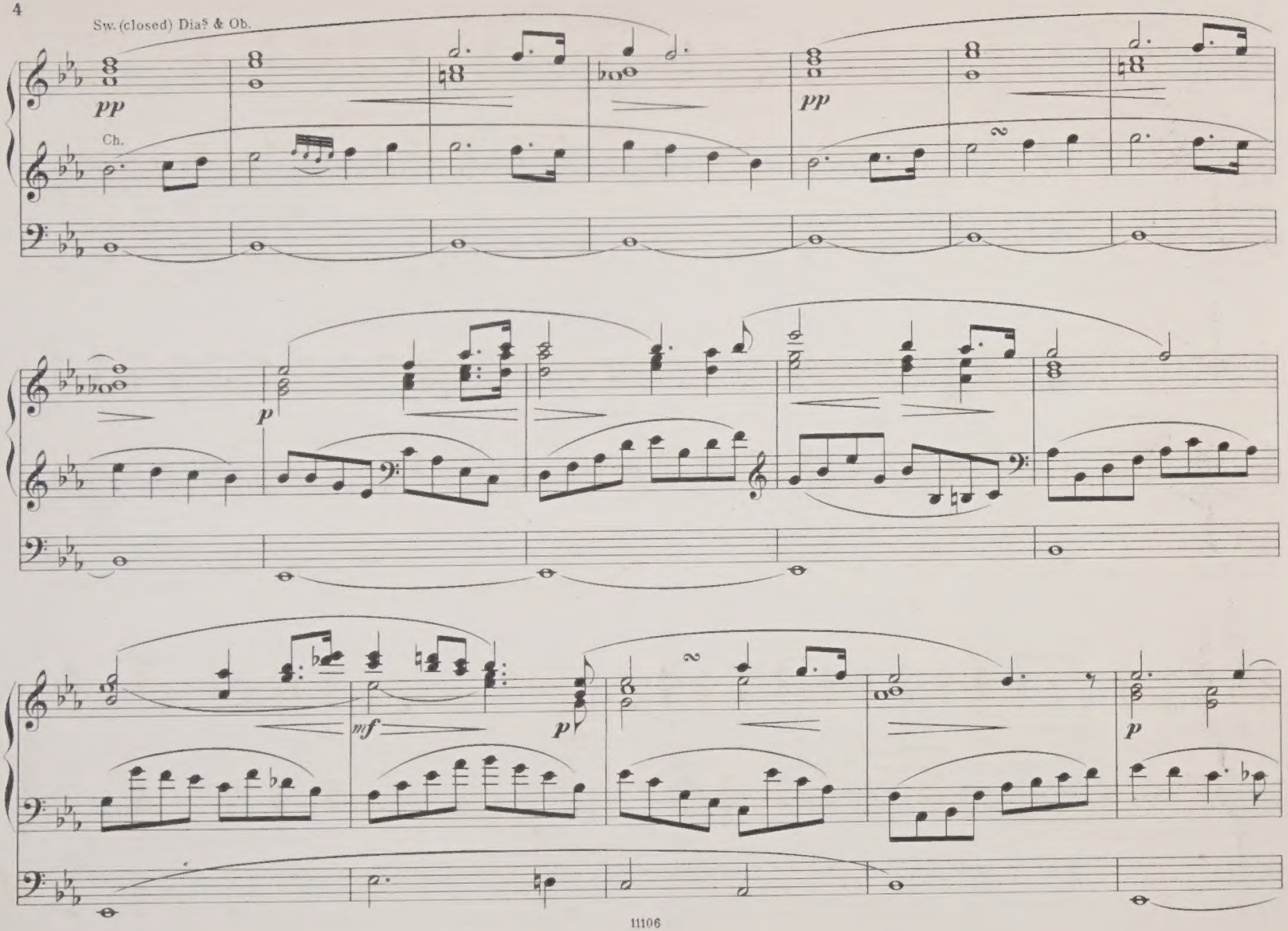
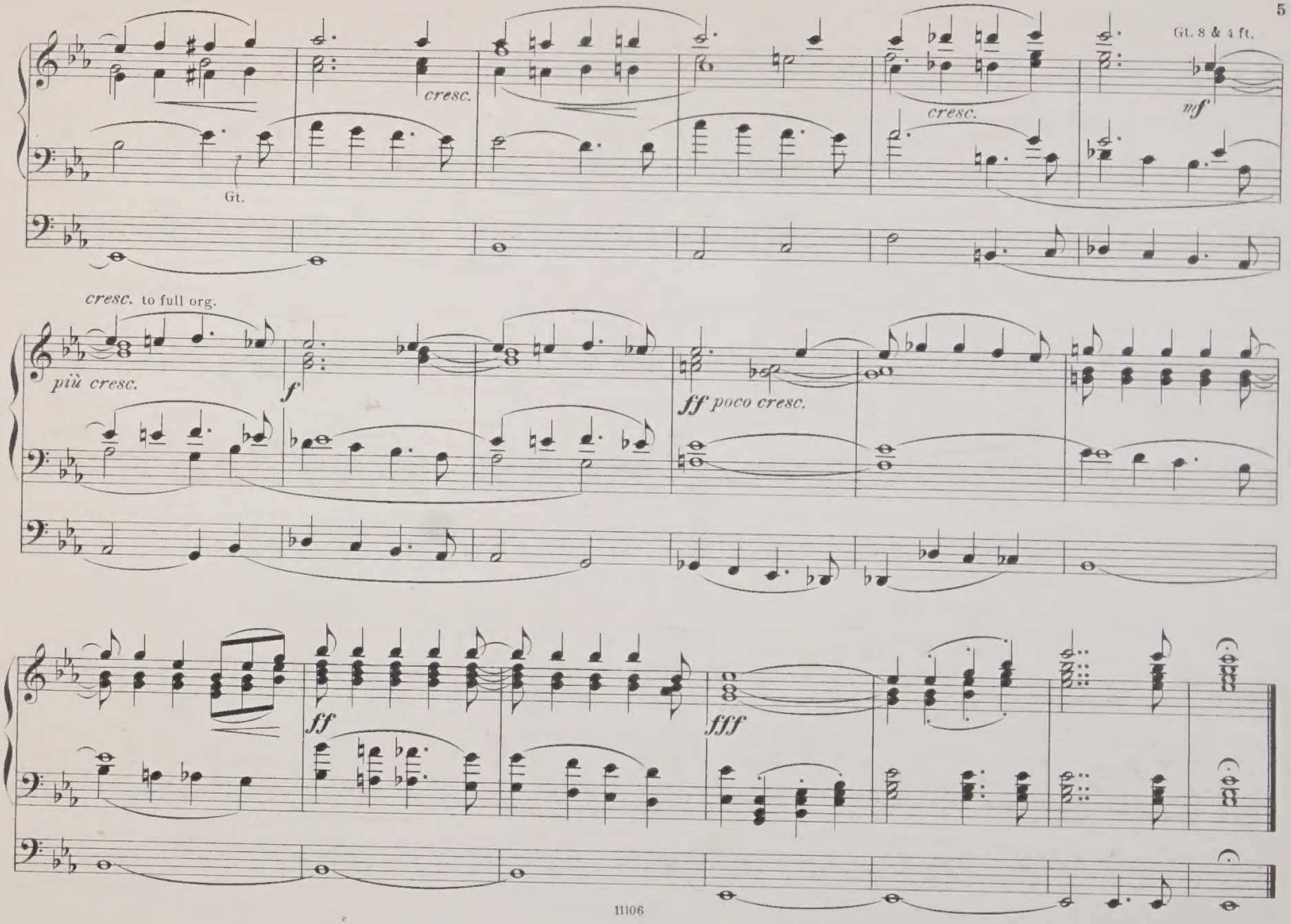
Ch.
p
Ch. add Viol di Gamba & Sw.
Clar! off
cresc.
mf
dim. p
dim.
p
p
più p
Uncouple Sw.
& add Fl.4 ft.to Ch.


Sw. (closed) Diap & Ob.
pp
Ch.
pp
p
mf
p
p

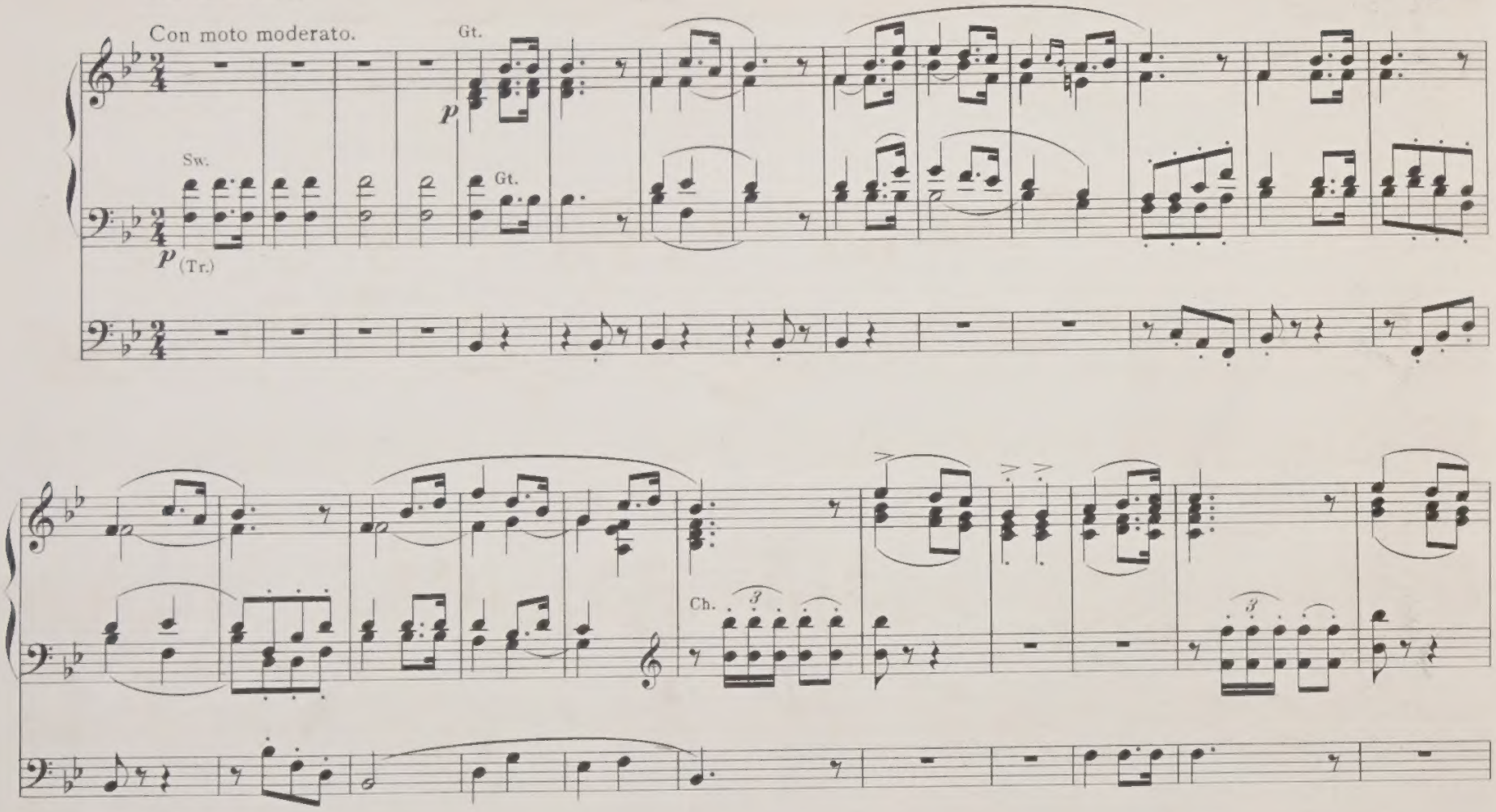

Gt. 8 & 4 ft.
cresc.
Gt.
cresc.
mf
cresc. to full org.
più cresc.
f
ff poco cresc.
ff
fff

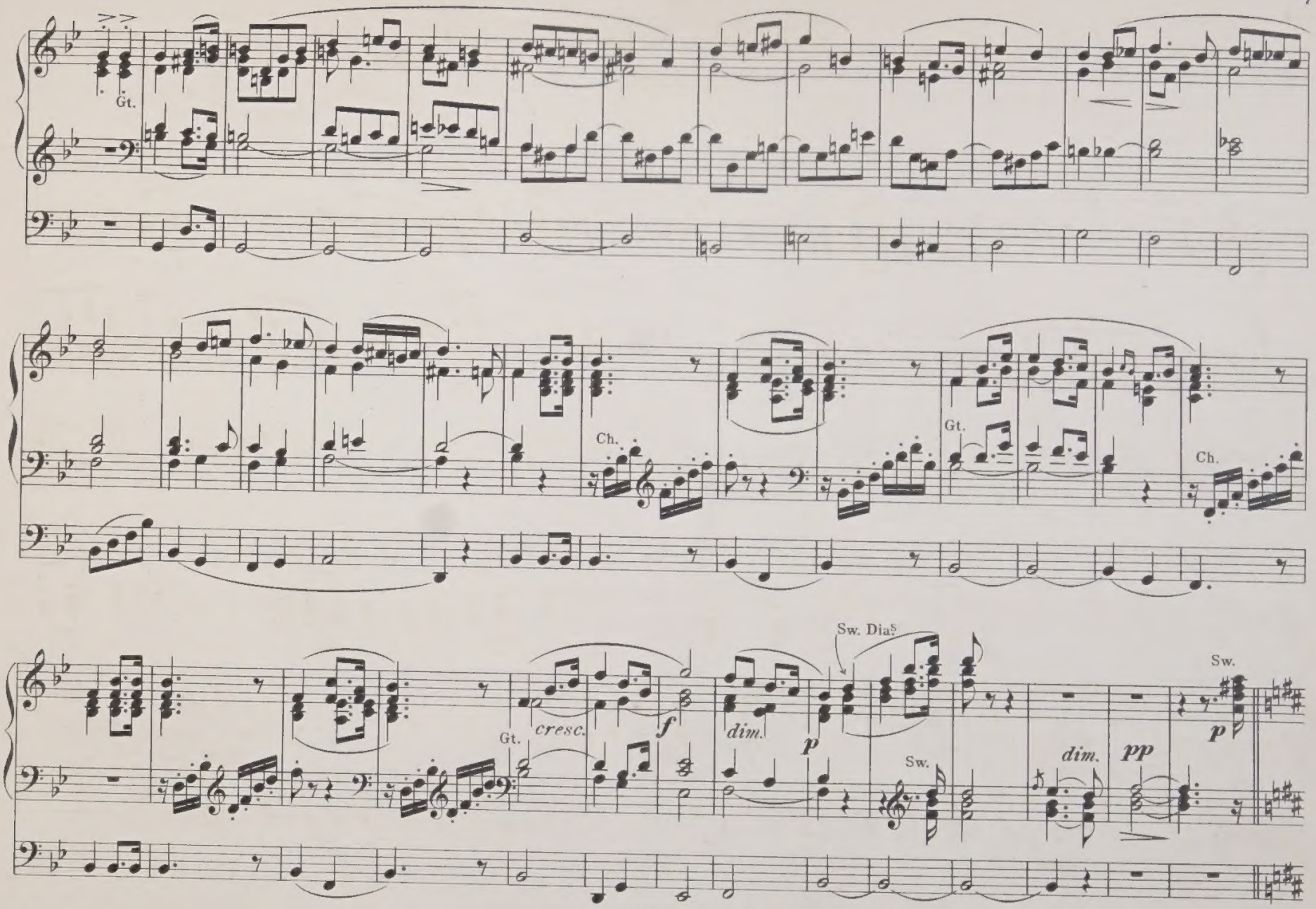
Bridal Chorus.

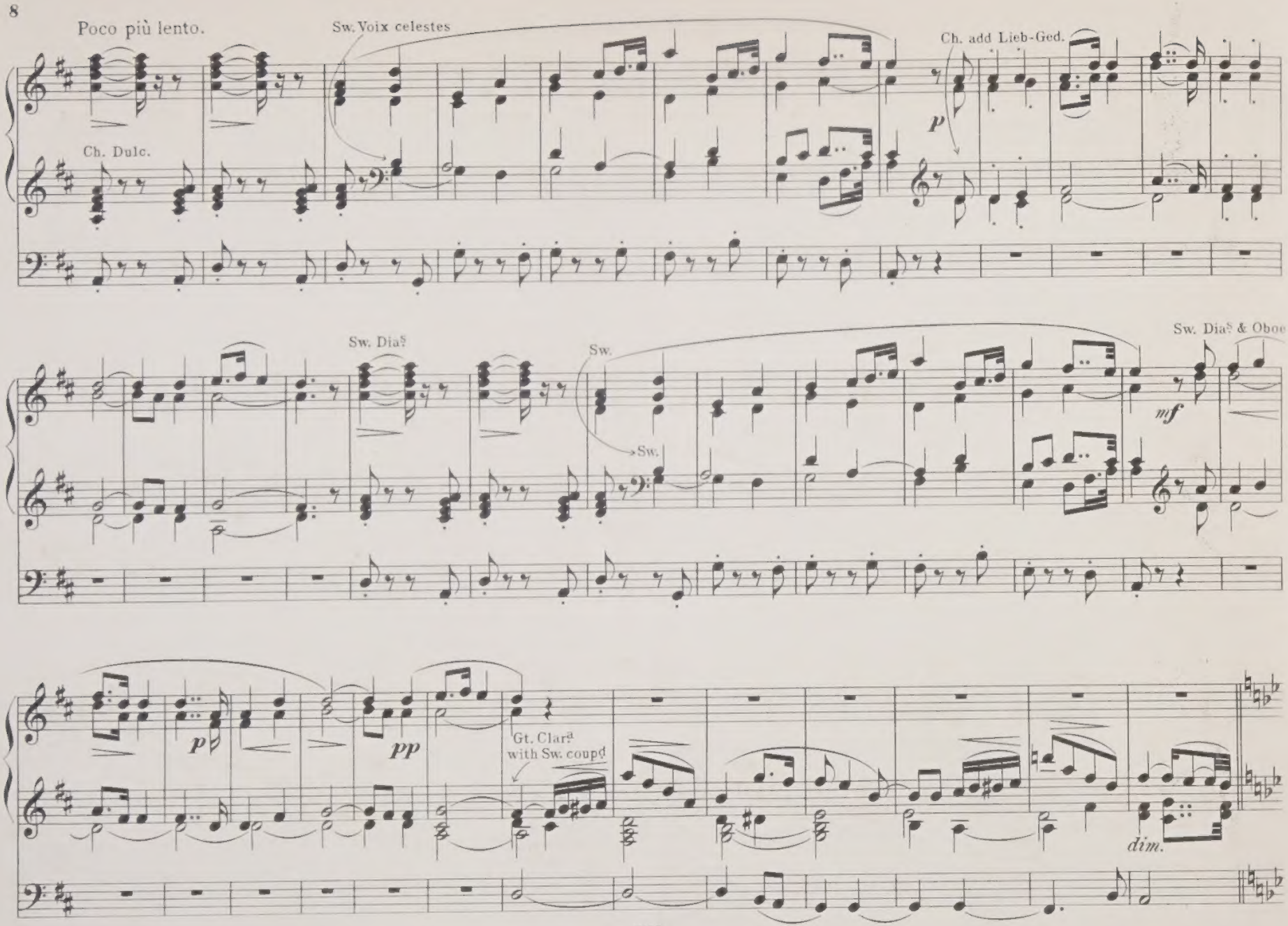
(Lohengrin.)

Sw. Diap^{s} & Oboe Coup^{d} to Gt.
Gt. Clarabella
Ch. 8 ft.
Ped. Soft 16 & 8 ft.

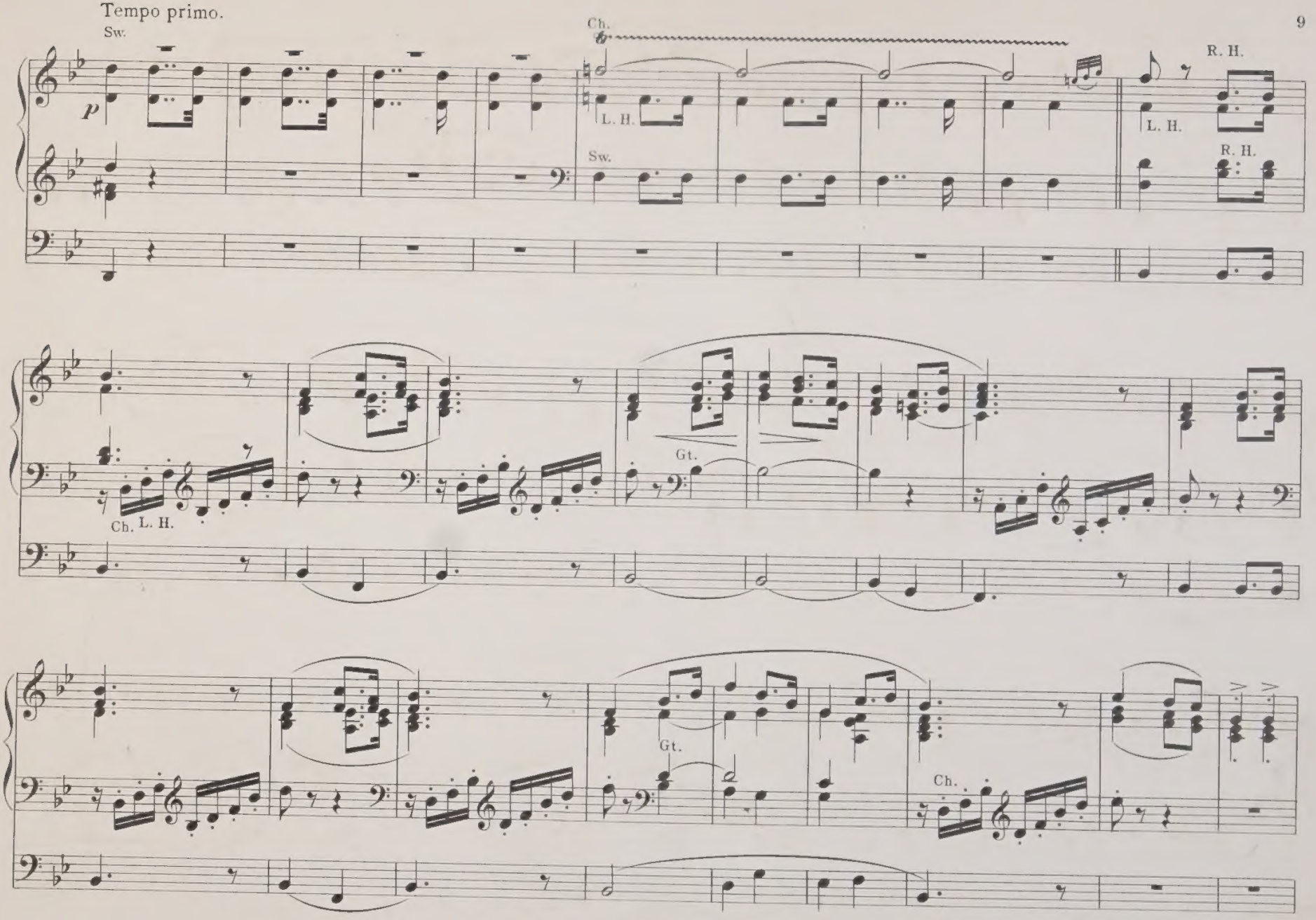
R. Wagner.

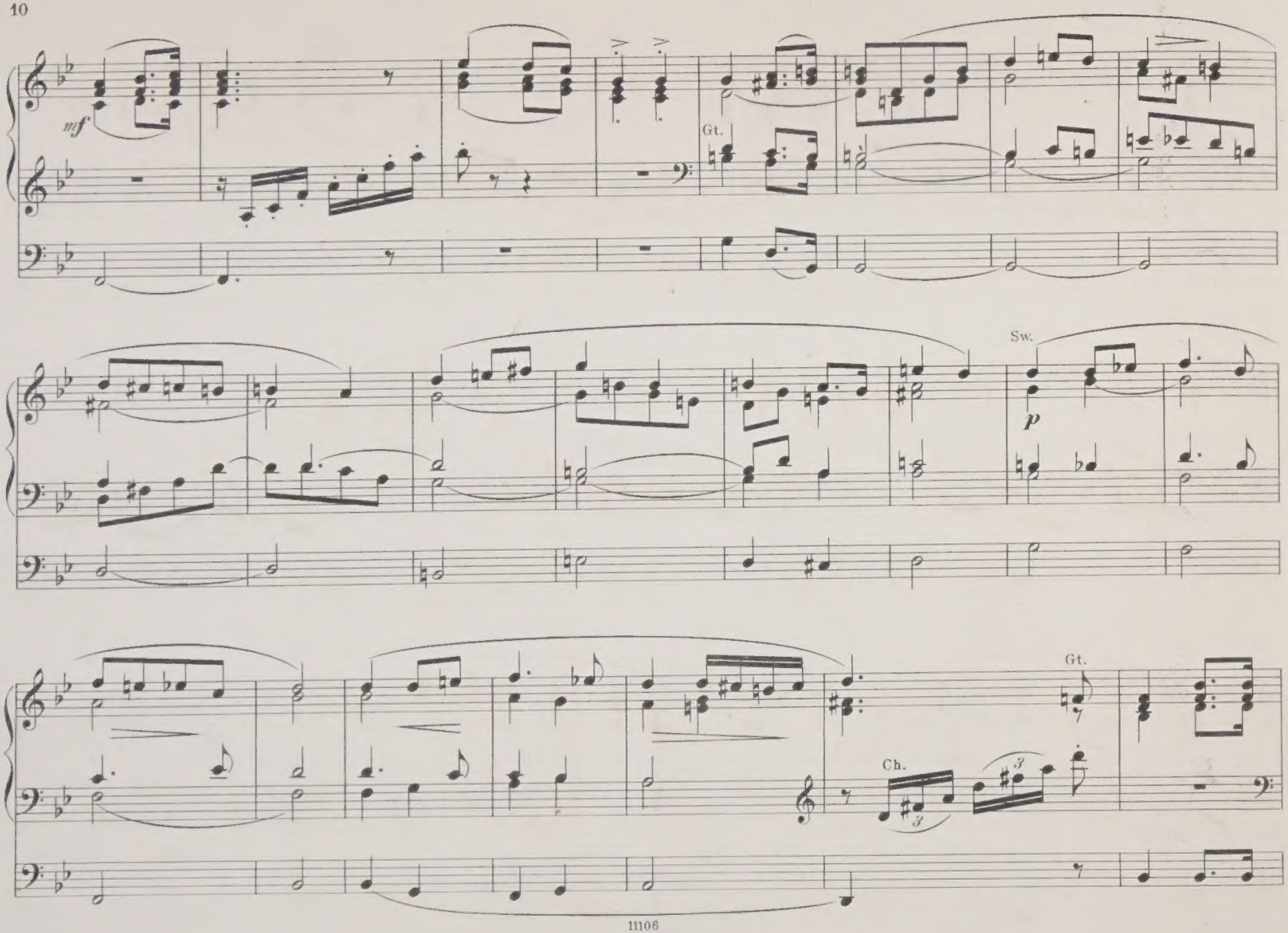


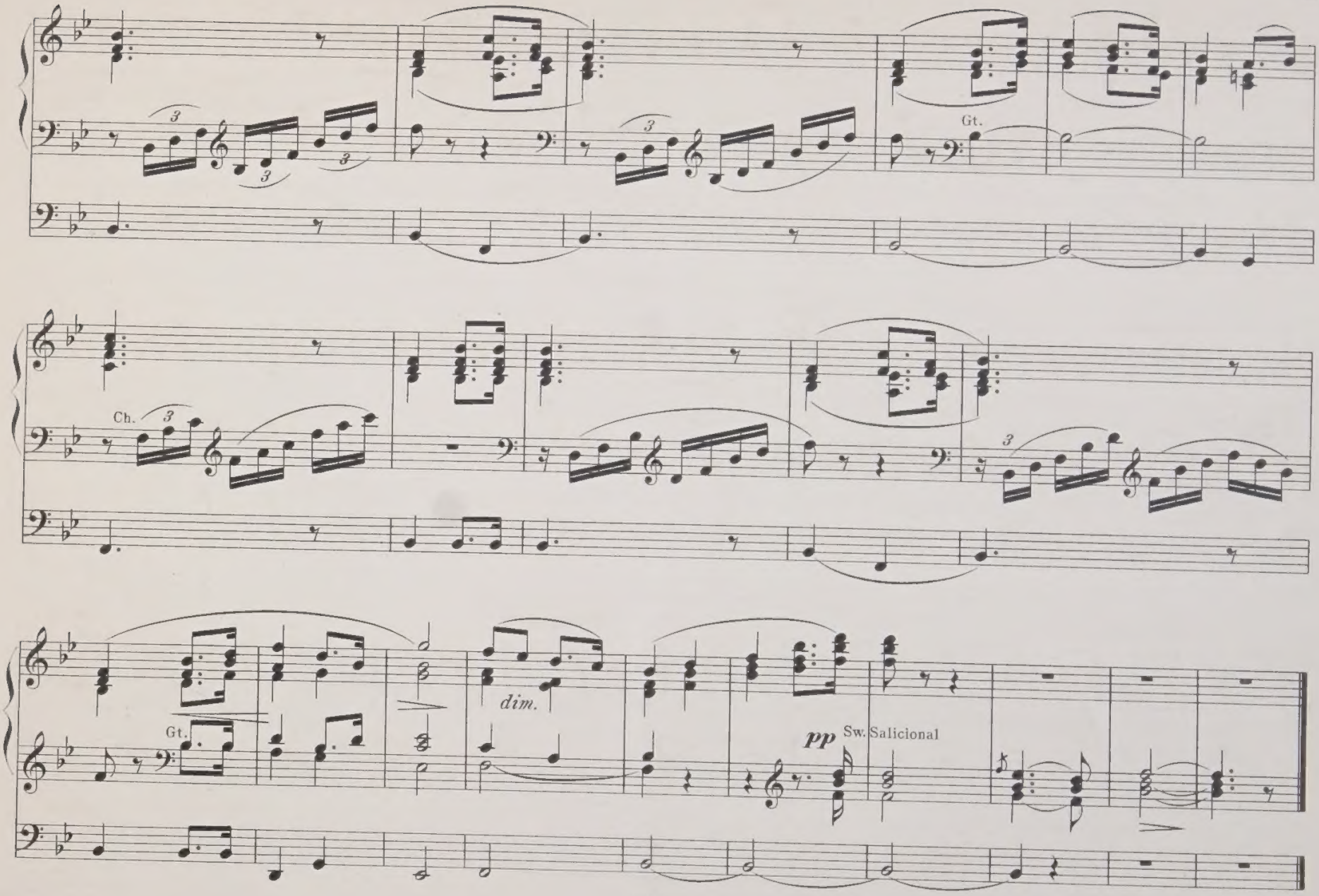

Gt.
Ch.
Gt.
Ch.
Gt.
cresc.
f
dim.
p
Sw. Diap.
Sw.
dim.
pp
Sw.
p


Poco più lento.
Sw. Voix celestes
Ch. add Lieb-Ged.
Ch. Dulc.
p
Sw. Dia§
Sw.
Sw.
Sw. Dia§ & Oboe
mf
p
pp
Gt. Clar.ª
with Sw. coupd
dim.

Tempo primo.




mf
Gt.
Sw.
p
Gt.
Ch.


Gt.
Ch.
3
Gt.
dim.
pp
Sw. Salicional

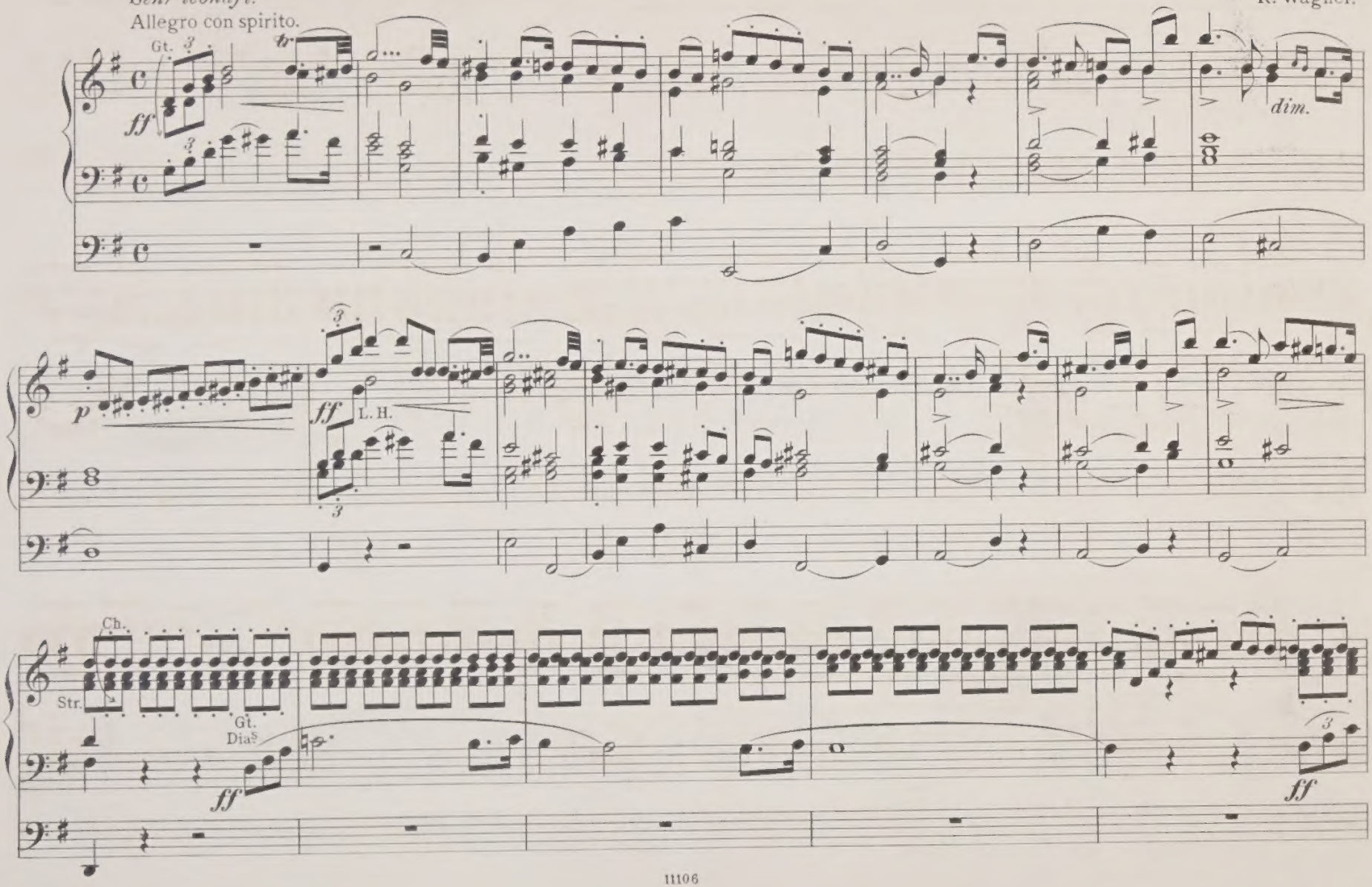
Sw. Full coupᵈ to Gt.
Gt. Full.
Ch. 8 & 4 ft.
Ped. 16 & 8 ft. Coupᵈ to Gt.

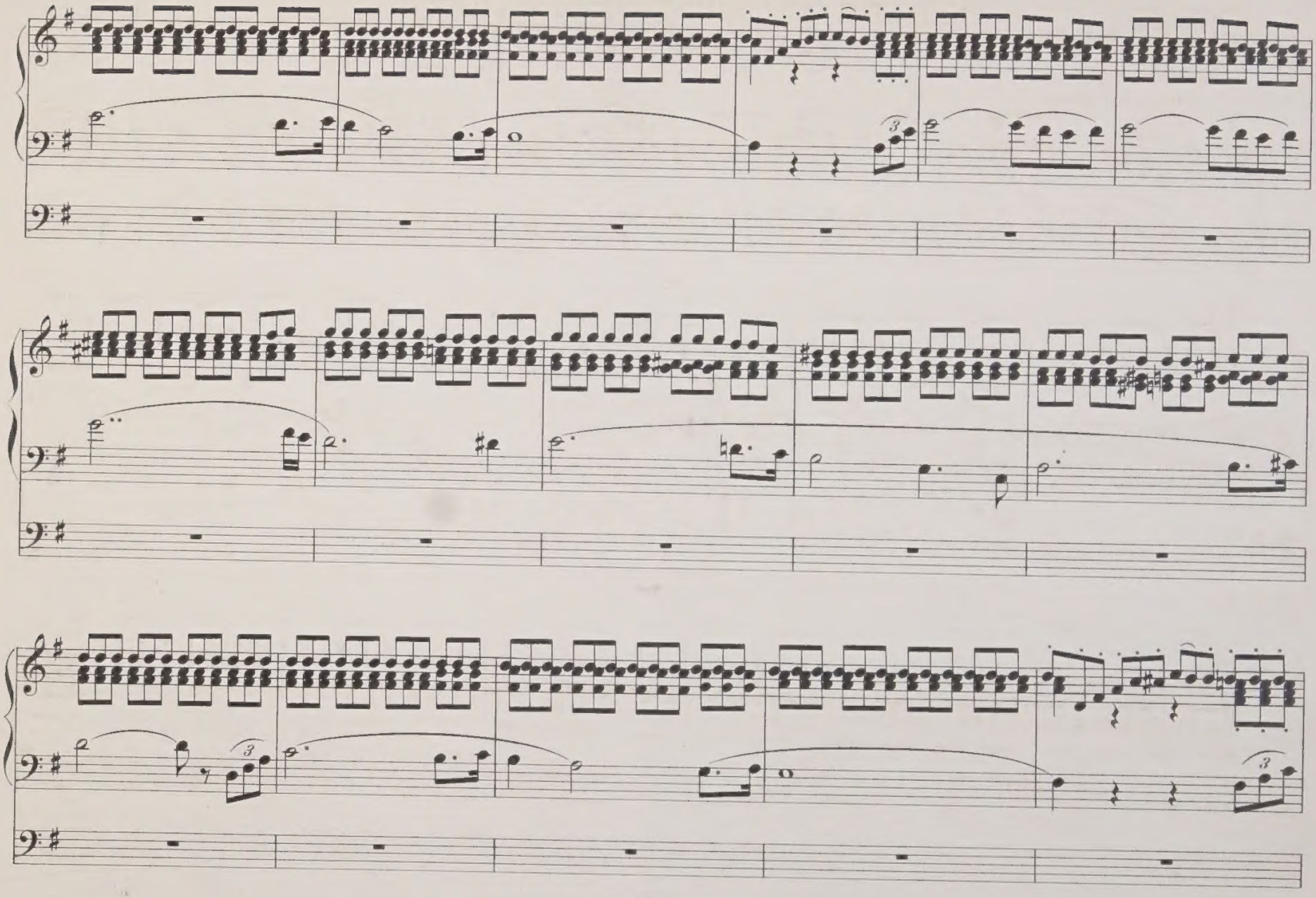
Grand Processional March.

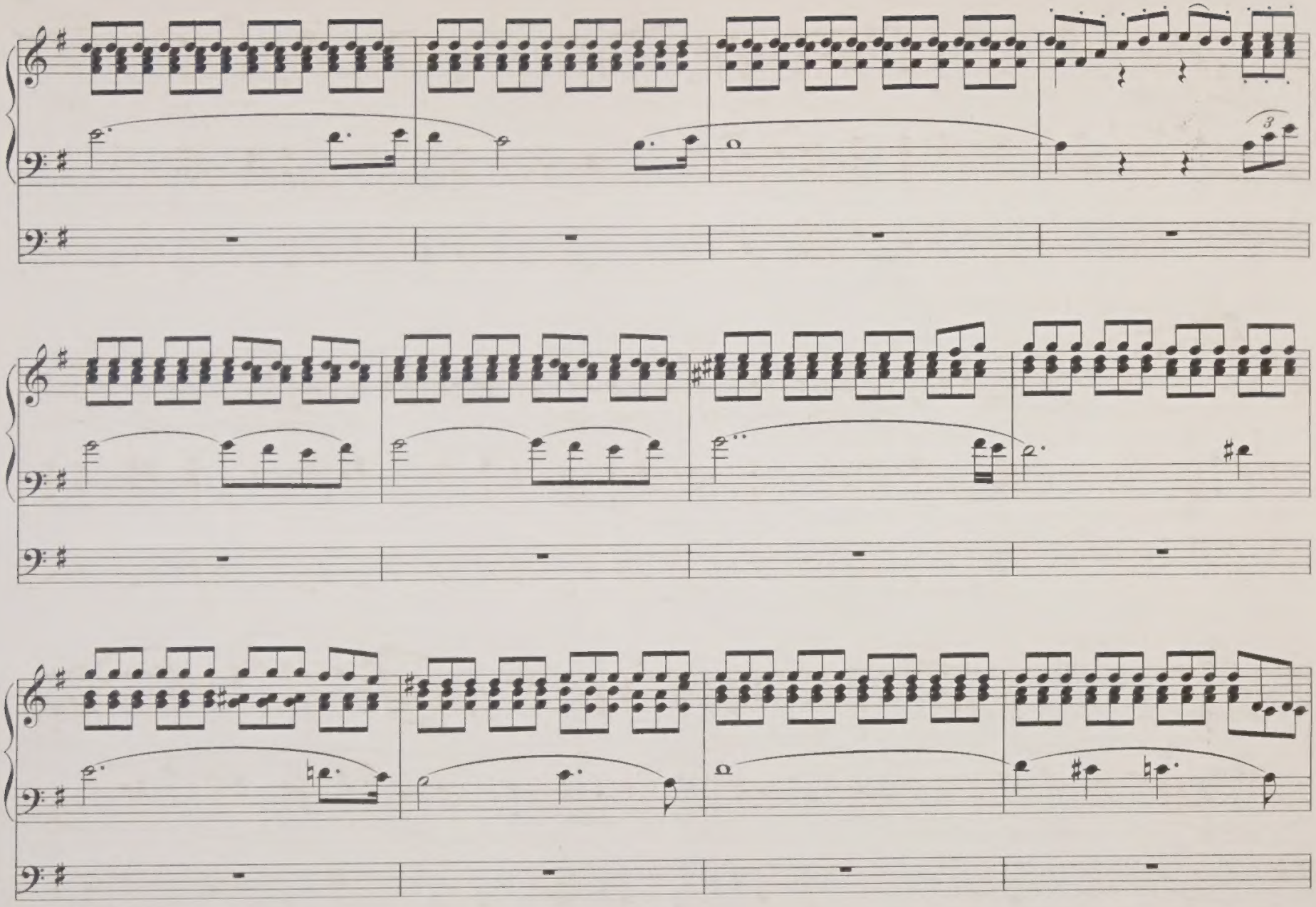
(Lohengrin.)

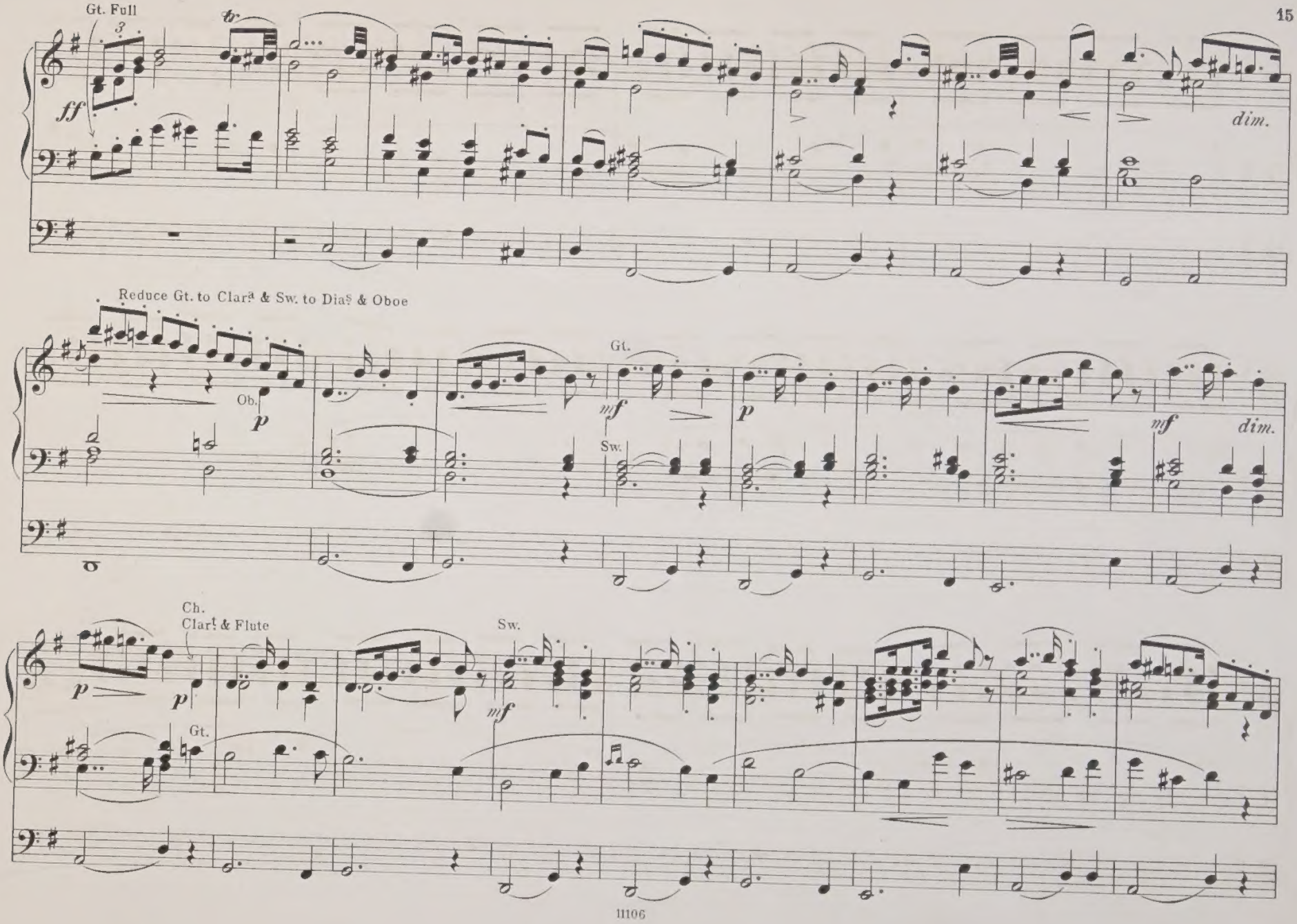
R. Wagner.

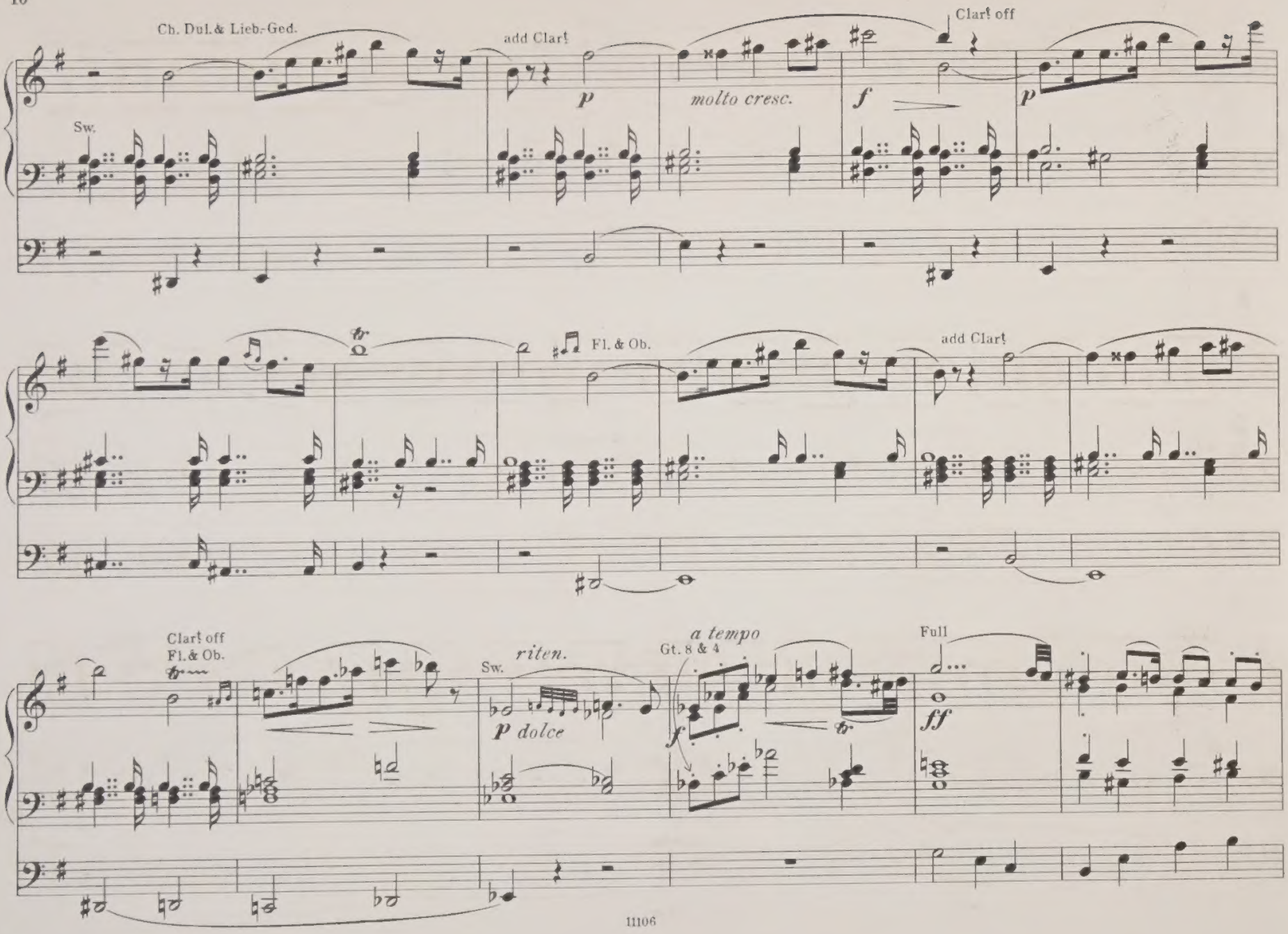
Sehr lebhaft.
Allegro con spirito.

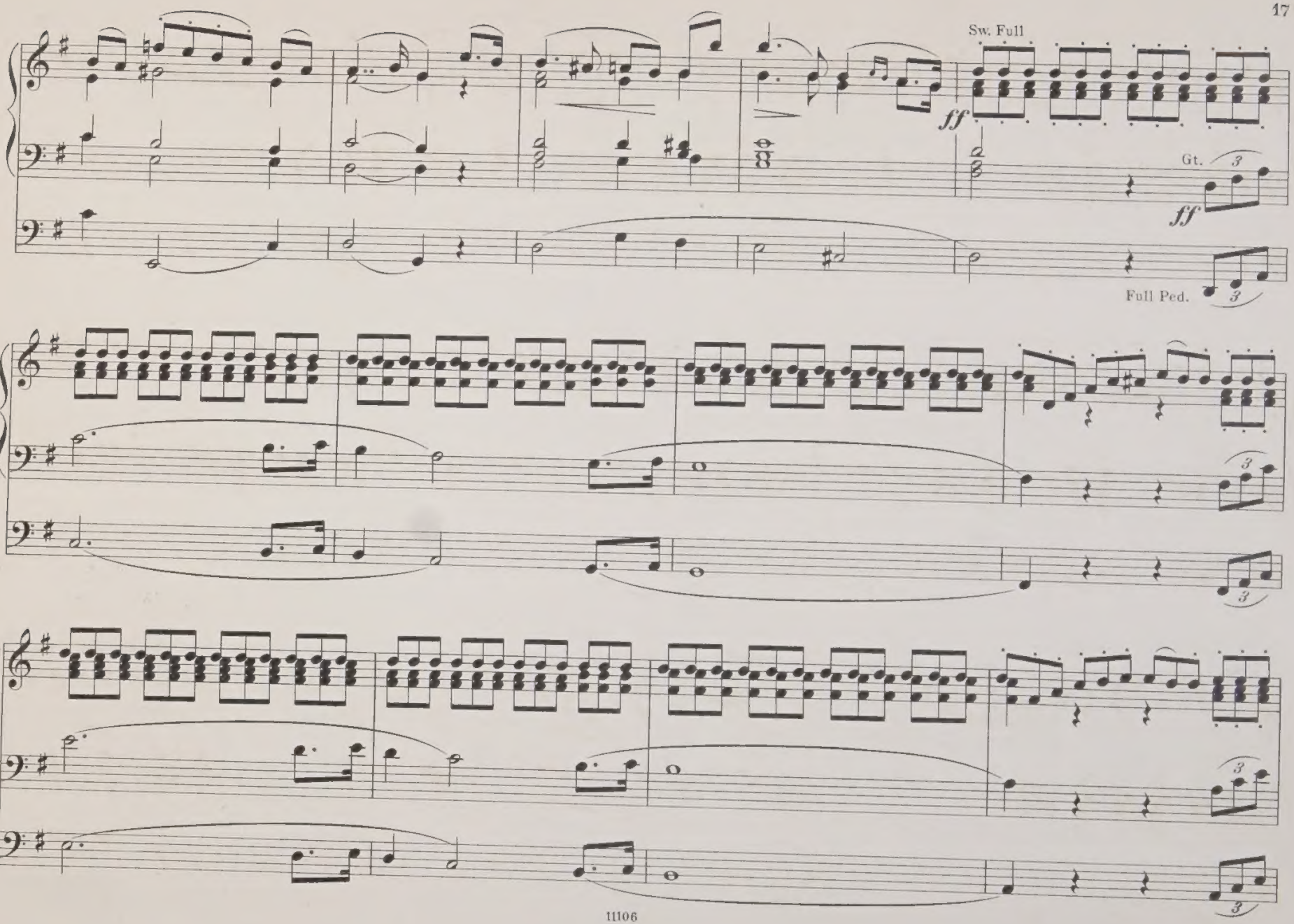


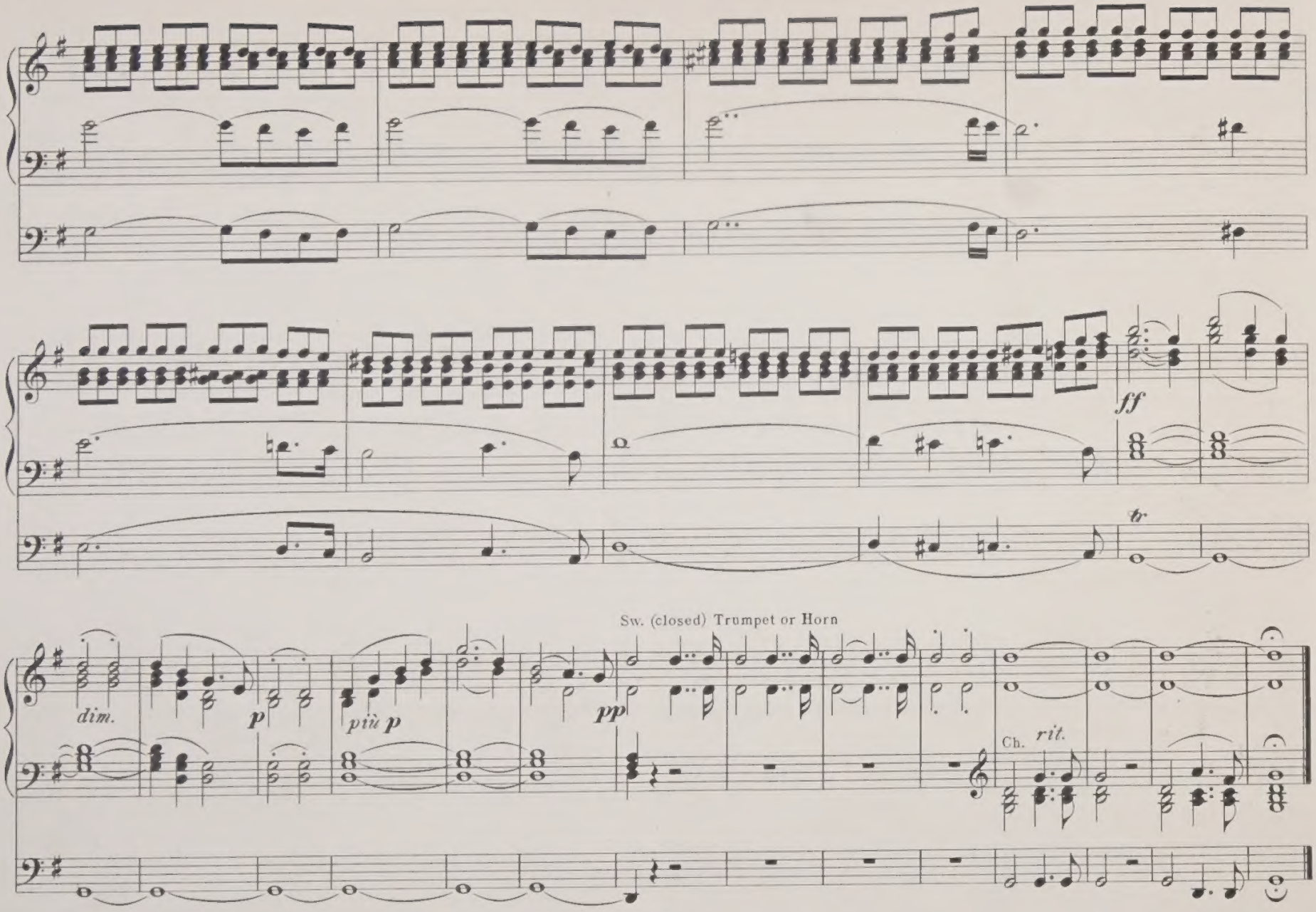





Gt. Full
ff
dim.
Reduce Gt. to Clar^{a} & Sw. to Dia^{s} & Oboe
Ob.
p
Gt.
mf
Sw.
p
mf
dim.
Ch.
Clar^{t} & Flute
p
p
Sw.
mf
Gt.


Ch. Dul.& Lieb.-Ged.
add Clar¦
Clar¦ off
Sw.
p
molto cresc.
f
p
Fl. & Ob.
add Clar¦
Clar¦ off
Fl.& Ob.
Sw.
riten.
a tempo
Gt. 8 & 4
Full
P dolce
f
ff


Sw. Full
ff
Gt.
ff
Full Ped.


ff
tr
Sw. (closed) Trumpet or Horn
dim.
p
più p
pp
Ch.
rit.

Transcriptions and Paraphrases

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BY

SAMUEL P. WARREN.

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OVERTURE
to
TANNHÄUSER.

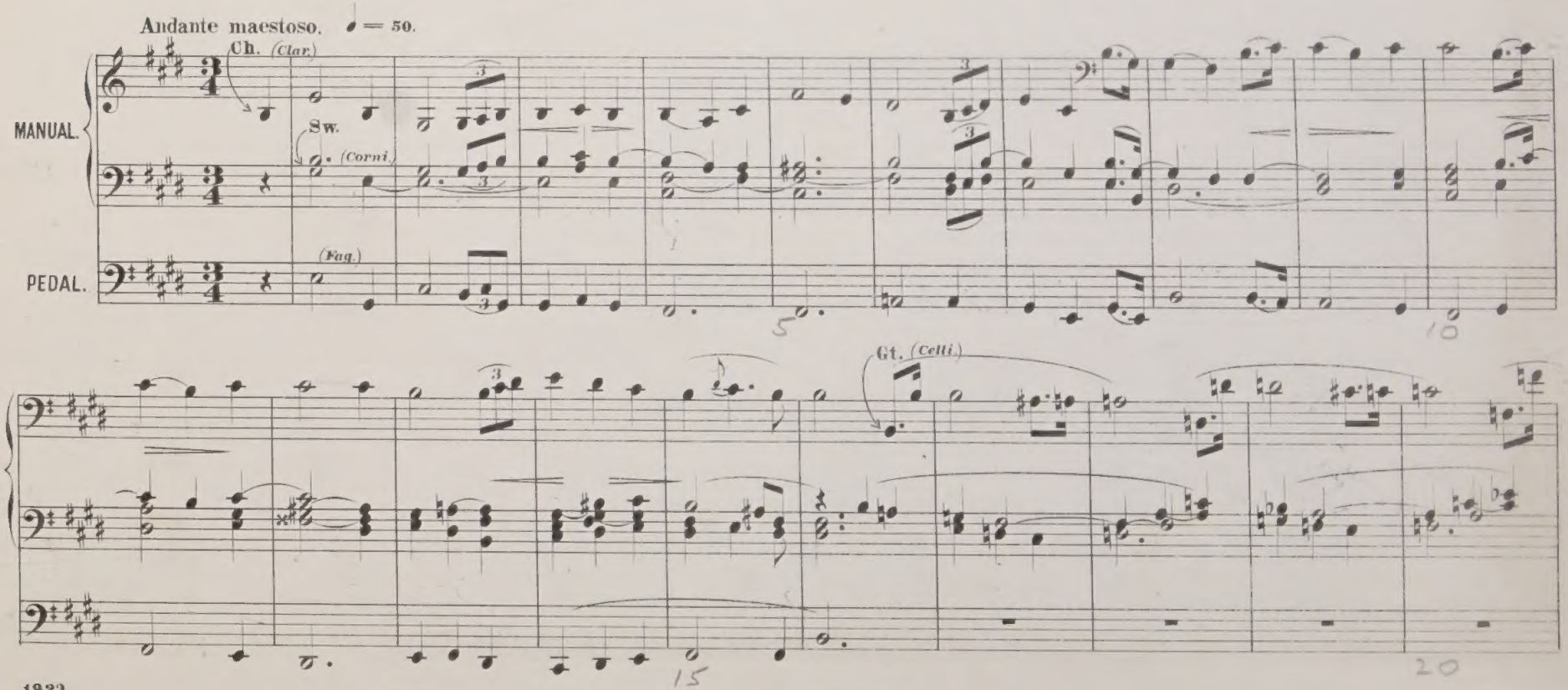
RICHARD WAGNER.

Transcribed for the Organ by
SAMUEL P. WARREN.

REGISTRATION.

FIRST (Great) MANUAL: *ff* = Full. *f* = 8 and 4ft. Foundation Stops. *p* = Gamba and Flutes 8ft. Prepare Gt. *p* Swell
SECOND (Swell) MANUAL: *ff* = Full. *p* = 8ft. with Reeds. Prepare St. Dia. and Oboe. Coupler throughout.
THIRD (Choir) MANUAL: Clarinet and Flute 8ft.
FOURTH (Solo) MANUAL: *ad lib.* Flutes 8ft.
PEDAL: *ff* = Full. *p* = Bourdon 16 and Violoncello 8ft. Prepare Violoncello or Principal 8ft. with Swell coupler.

This scheme is general rather than specific, it being impossible to give one which will apply without alteration to all three or four manual Organs. In the choice of registers, the performer will please observe the same relative tone-coloring, and see that the Manuals are properly contrasted as to power. The modern mechanical accessories (combination pedals and "knobs") are of course almost if not quite indispensable.



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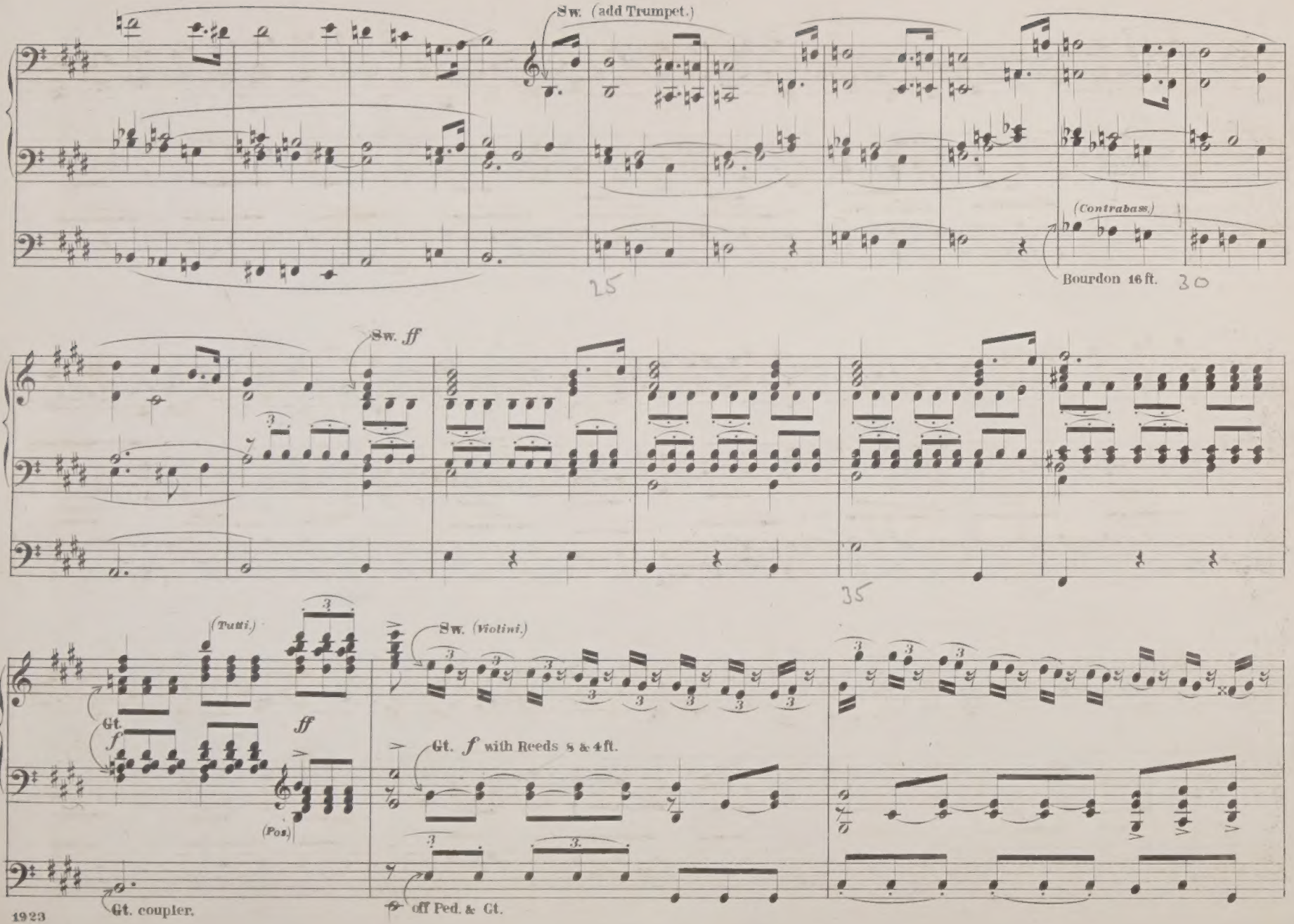
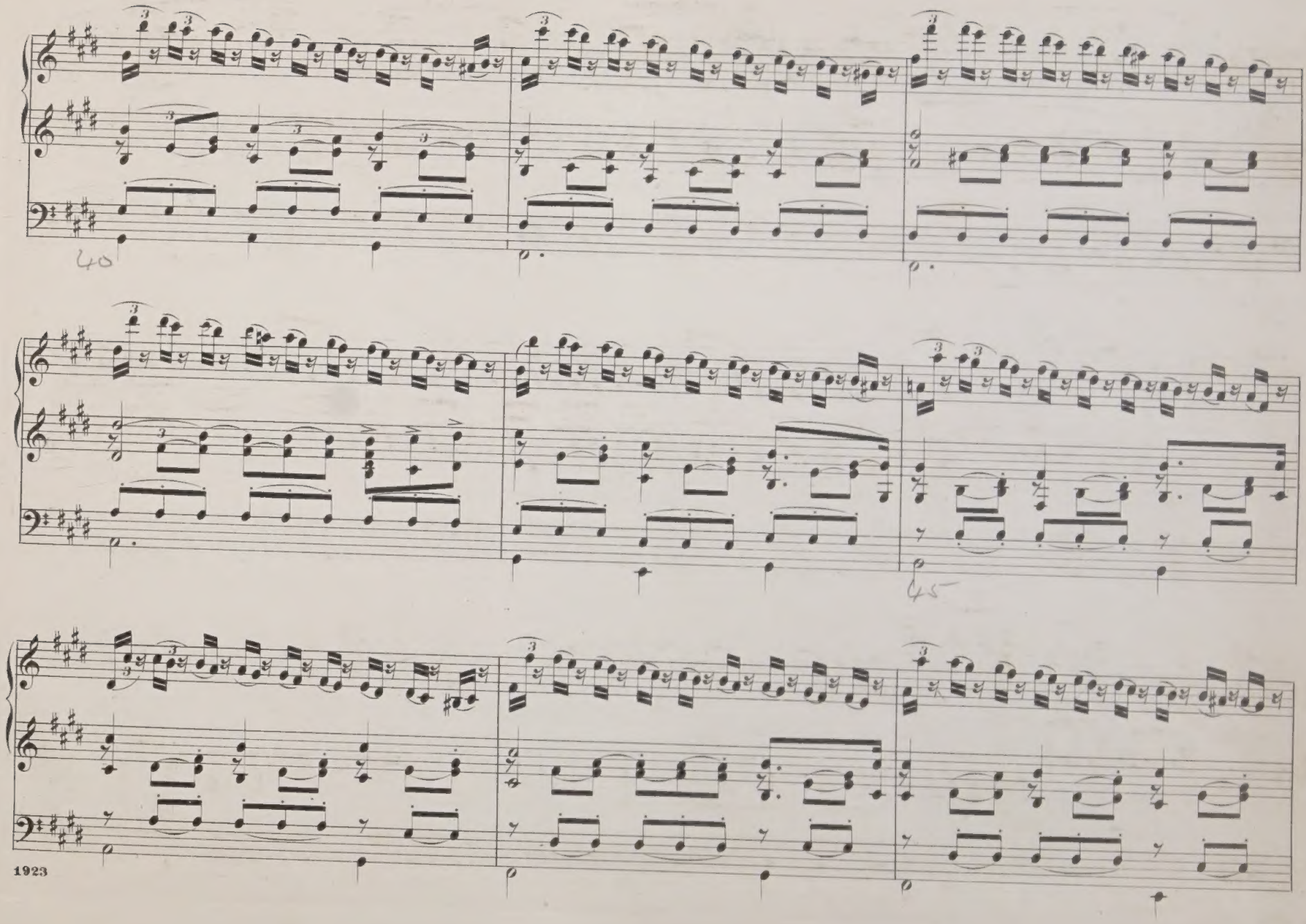
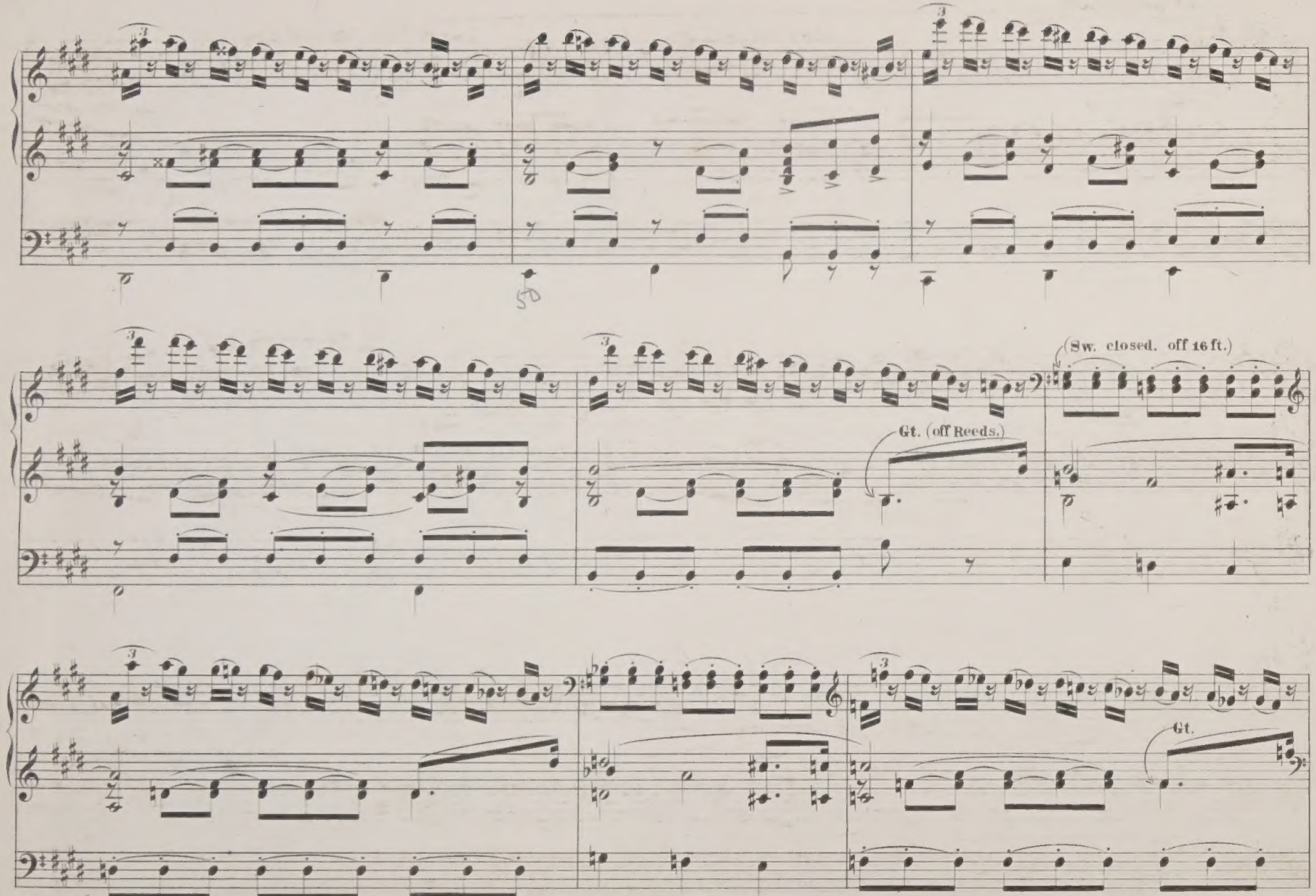
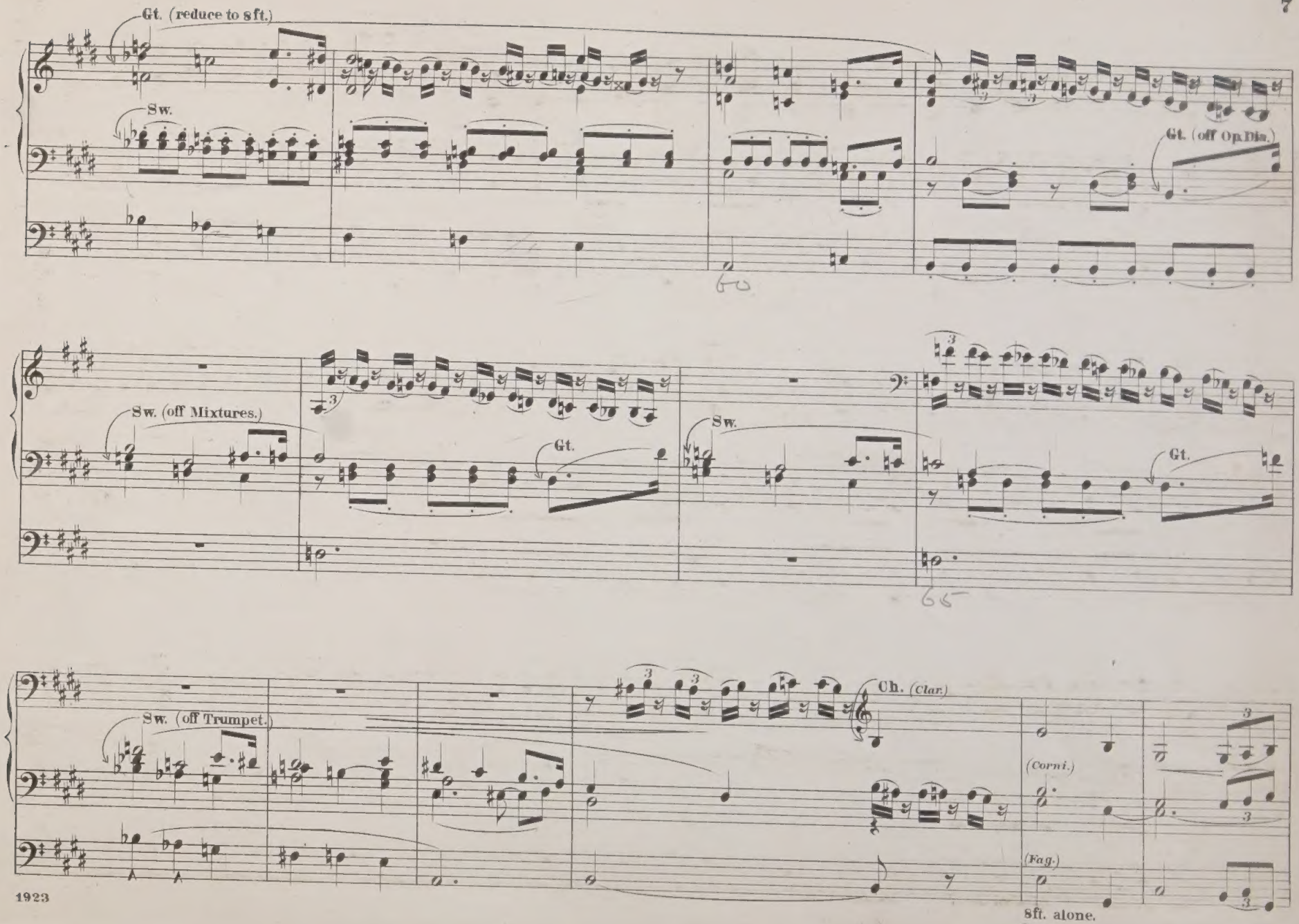
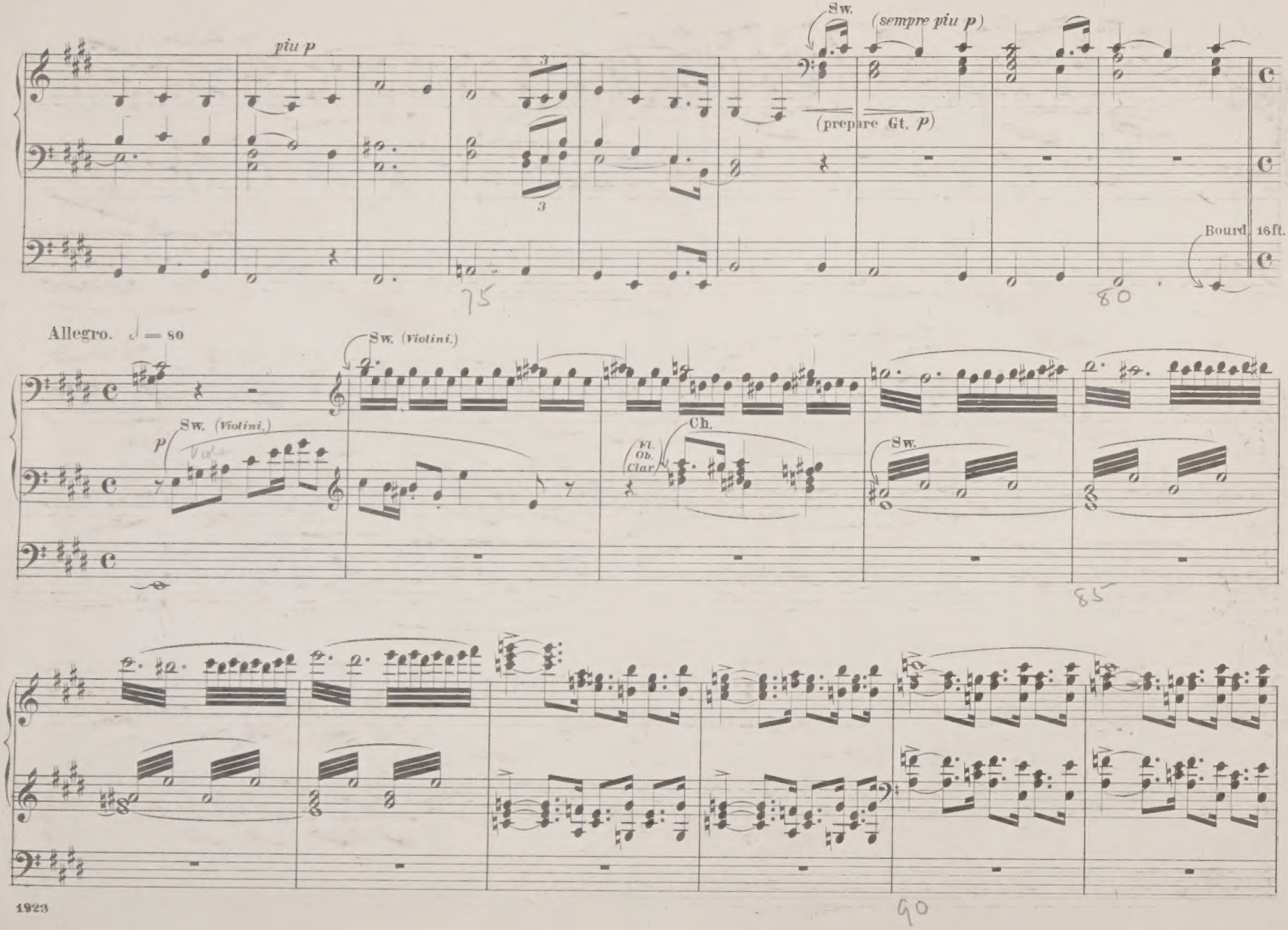
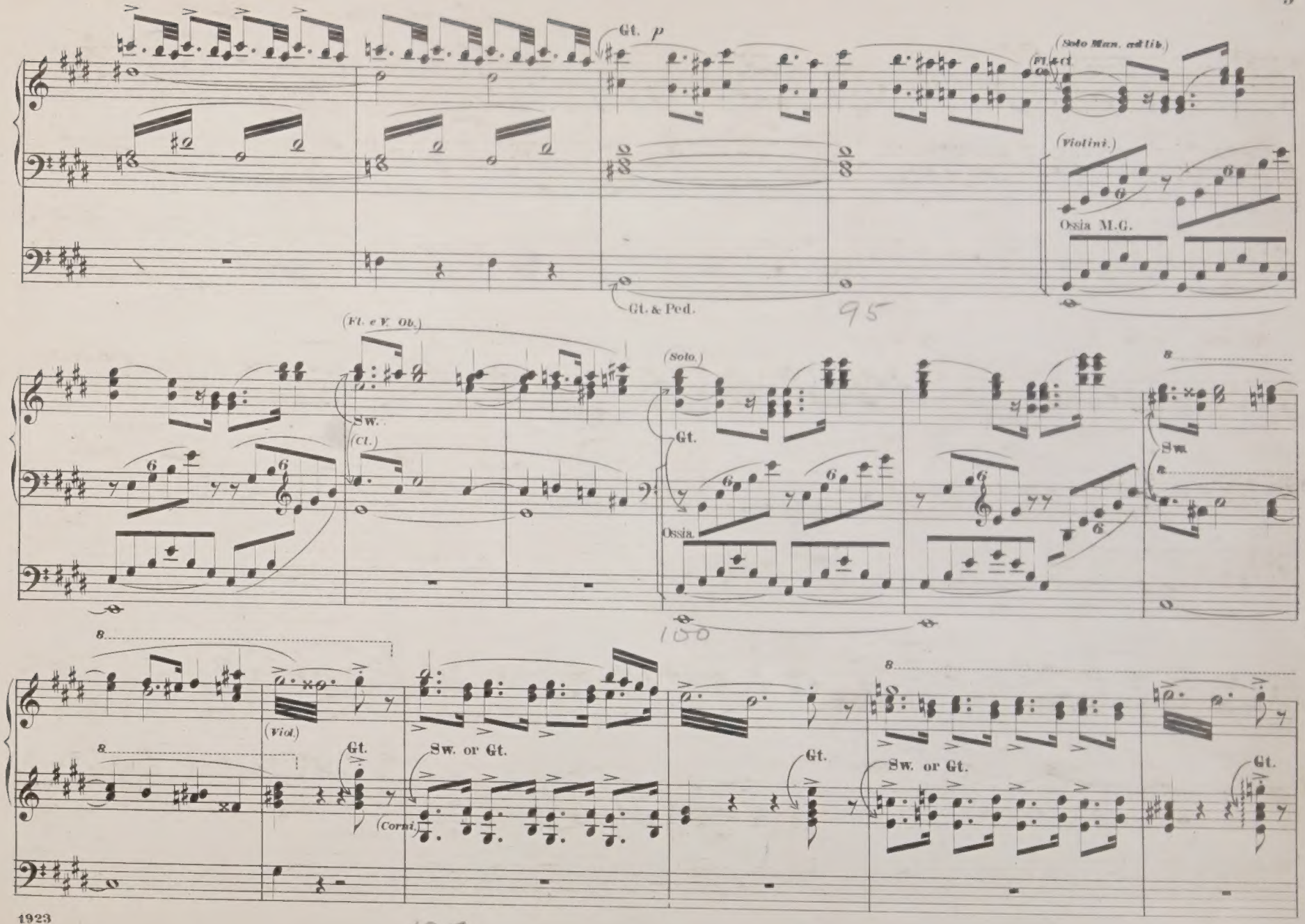

Sw. (add Trumpet.)
(Contrabass.)
Bourdon 16 ft.
25
30
Sw. ff
35
(Tutti.)
Gt. f
ff
(Pos.)
Sw. (Violini.)
Gt. f with Reeds 8 & 4 ft.
Gt. coupler.
off Ped. & Gt.

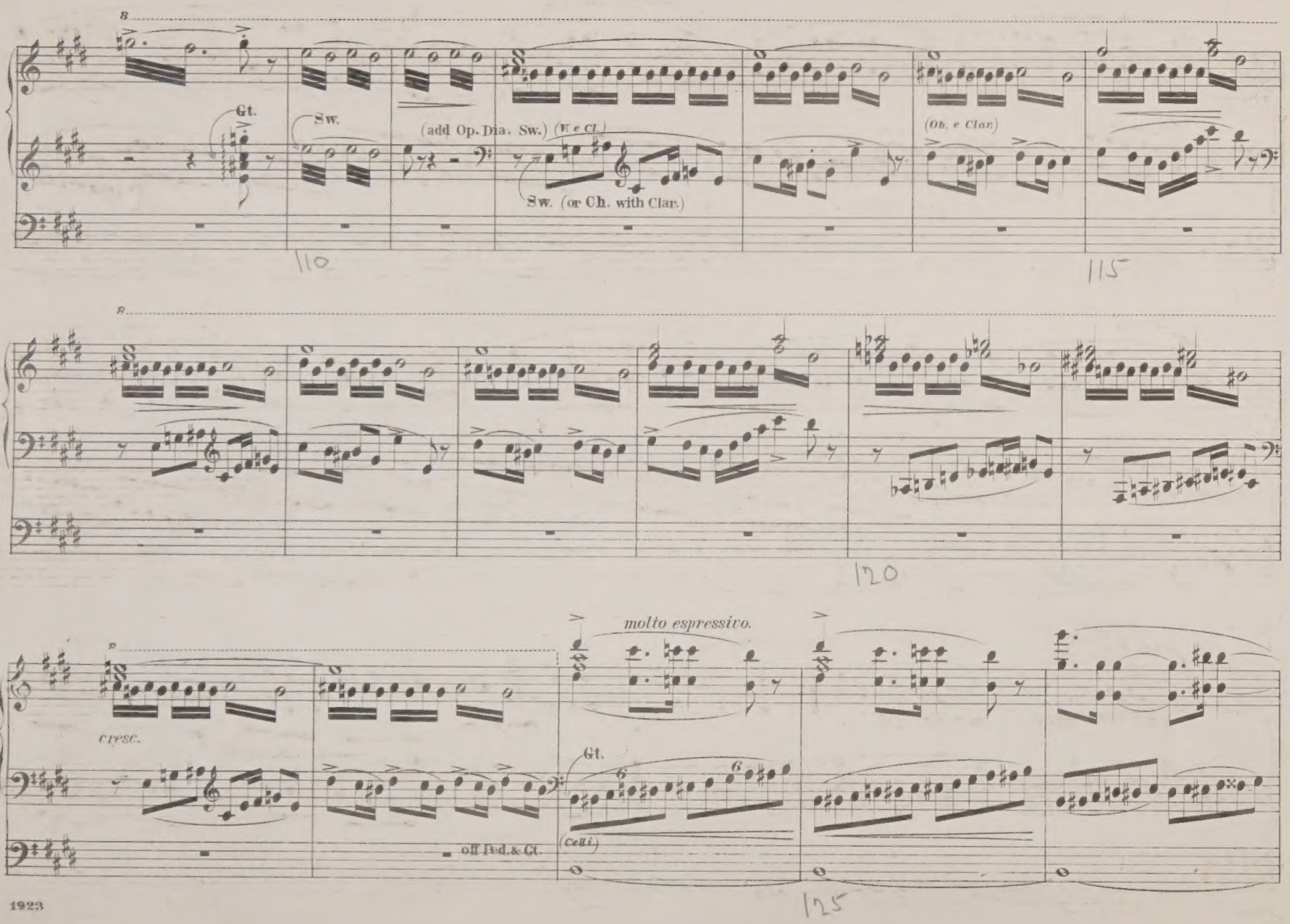

40
45

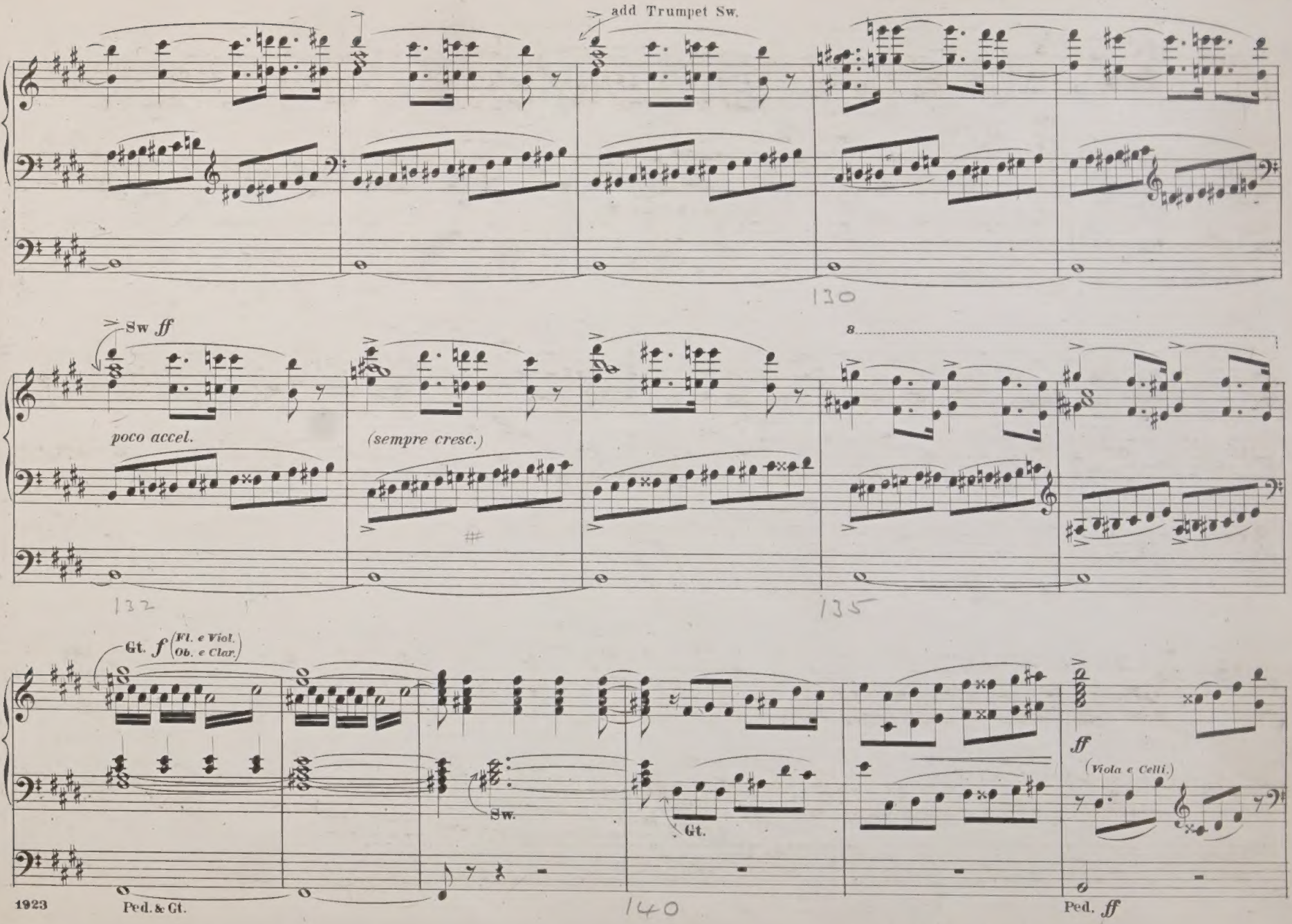

(Sw. closed. off 16 ft.)
Gt. (off Reeds.)
Gt.

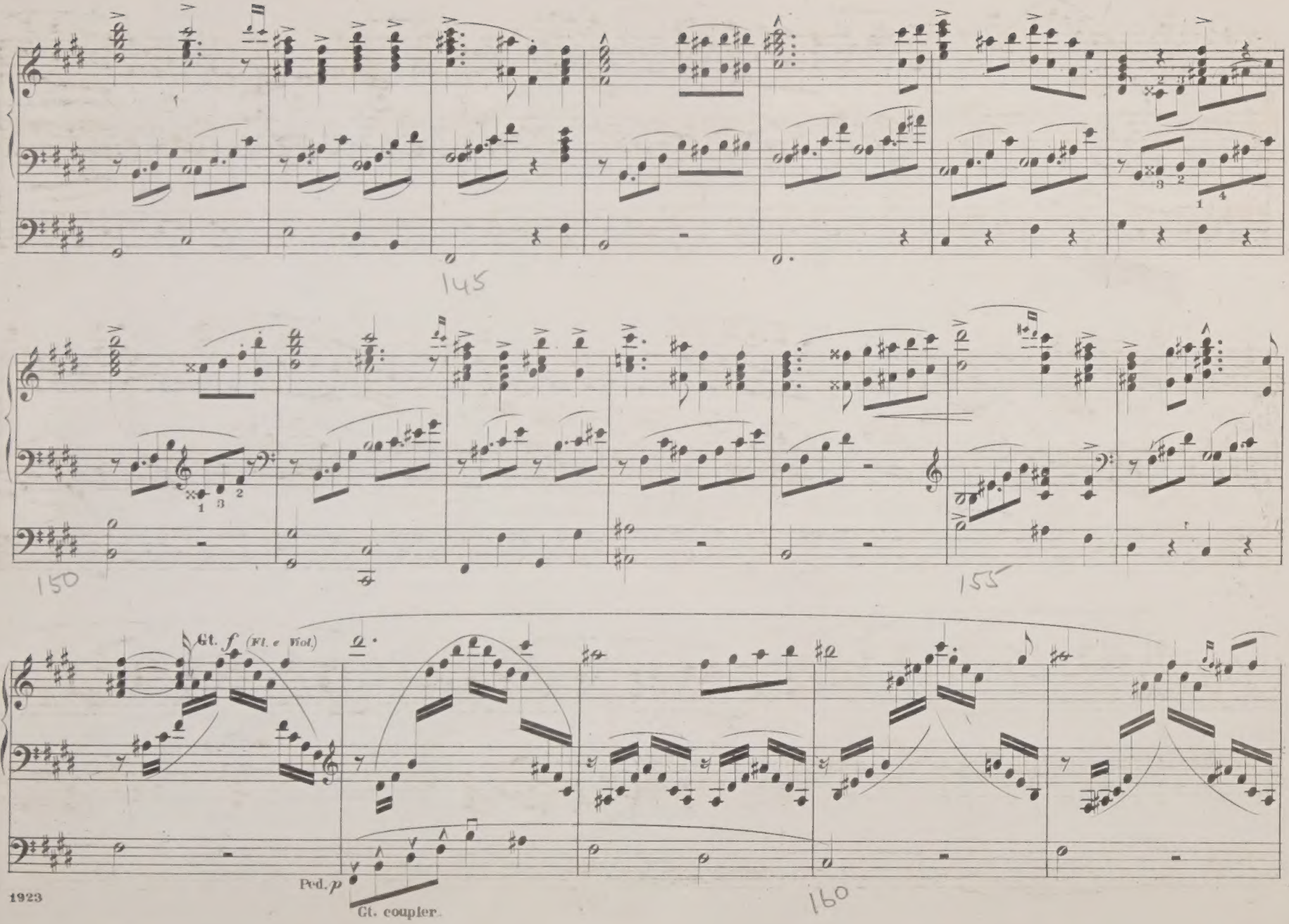

Gt. (reduce to 8ft.)
Sw.
Gt. (off Op.Dia.)
60
Sw. (off Mixtures.)
Gt.
Sw.
Gt.
65
Sw. (off Trumpet.)
Ch. (Clar.)
(Corni.)
(Fag.)
8ft. alone.
70

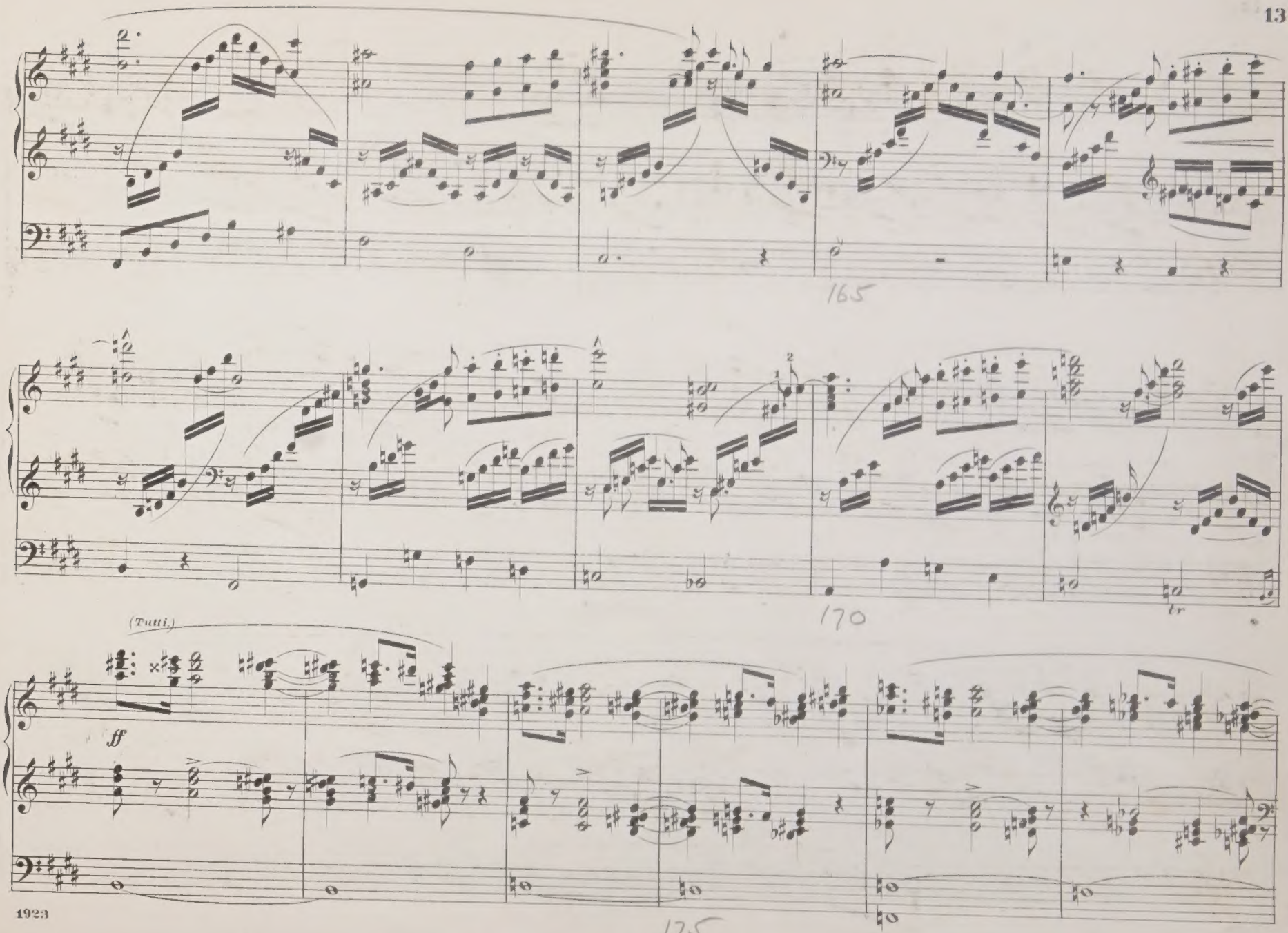

piu p
Sw.
(sempre piu p)
(prepare Gt. p)
Bourd. 16ft.
75
80
Allegro. ♩ = 80
Sw. (Violini.)
p
Sw. (Violini.)
Ch.
Fl.
Ob.
Clar.
Sw.
85
90

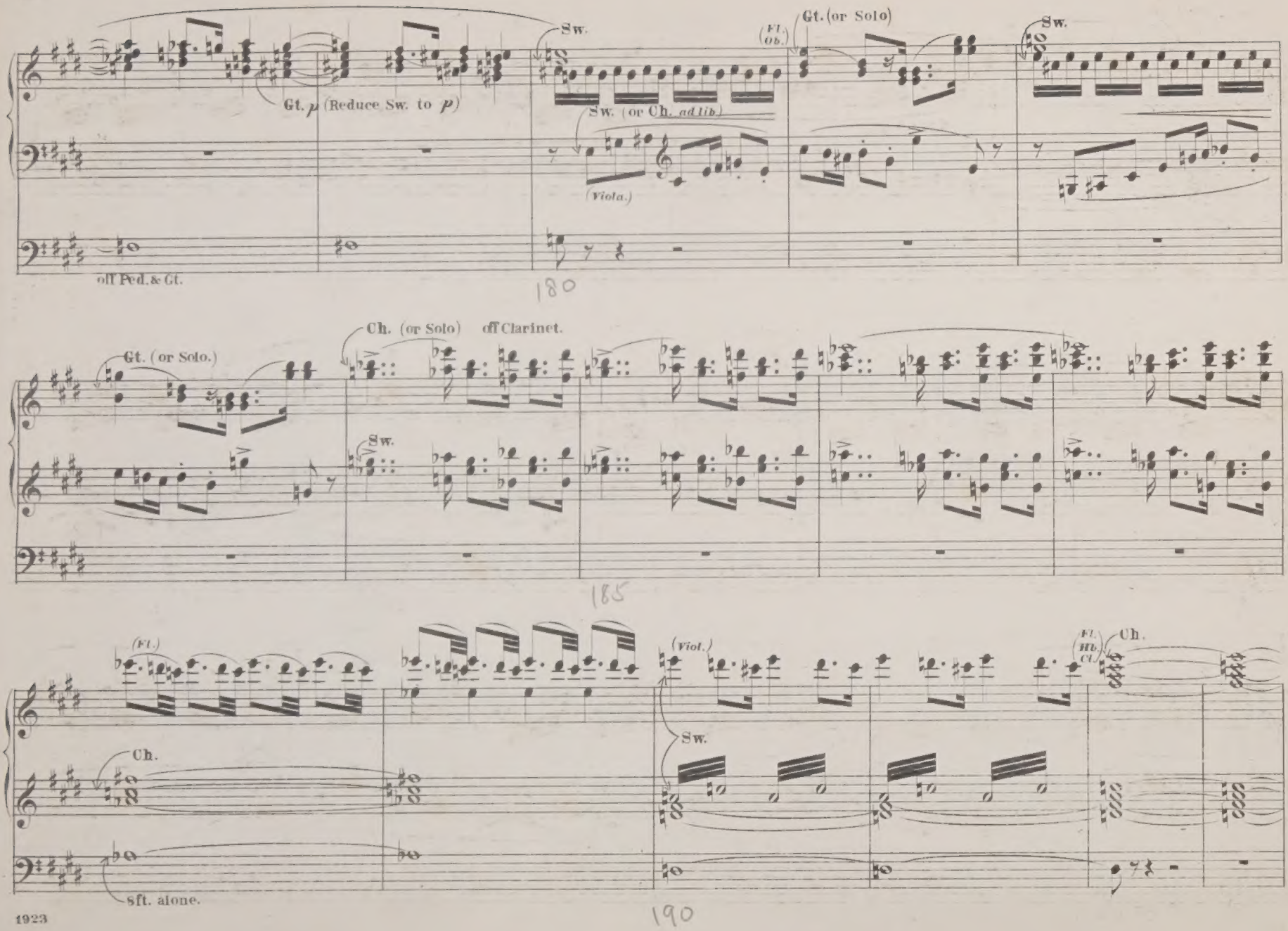

Gt. p
(Solo Man. ad lib.)
(Fl. & Cl. Co.)
(Violini.)
Ossia M.G.
Gt. & Ped.
95
(Fl. e V. Ob.)
Sw.
(Cl.)
(Solo.)
Gt.
Ossia.
Sw.
100
8
(Viol.)
Gt.
Sw. or Gt.
(Corni.)
Gt.
Sw. or Gt.
Gt.
105

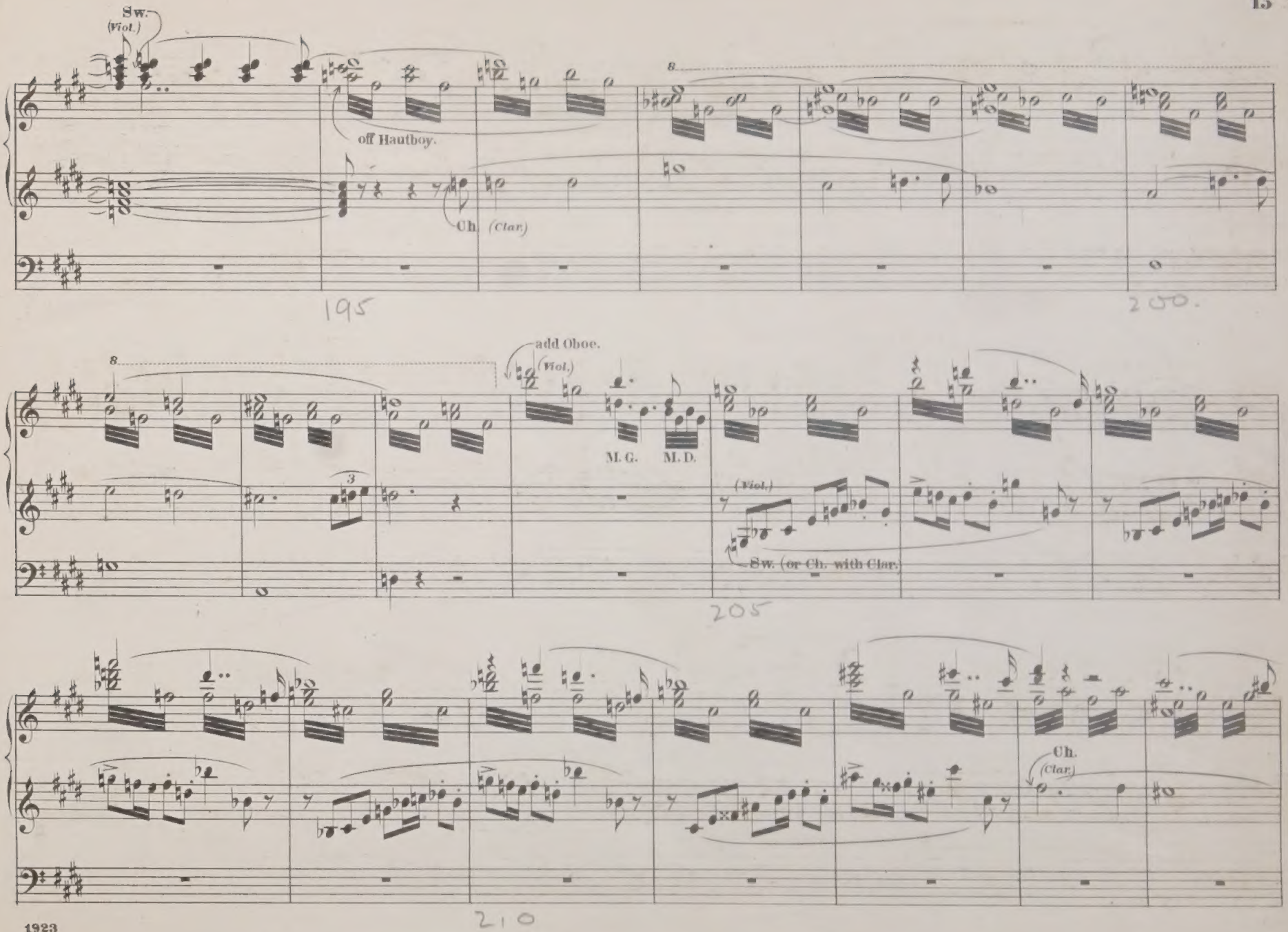

Gt.
Sw.
(add Op. Dia. Sw.)
(V. e Cl.)
Sw. (or Ch. with Clar.)
(Ob. e Clar.)
110
115
120
molto espressivo.
cresc.
Gt.
(Celli.)
off Ped. & Gt.
125

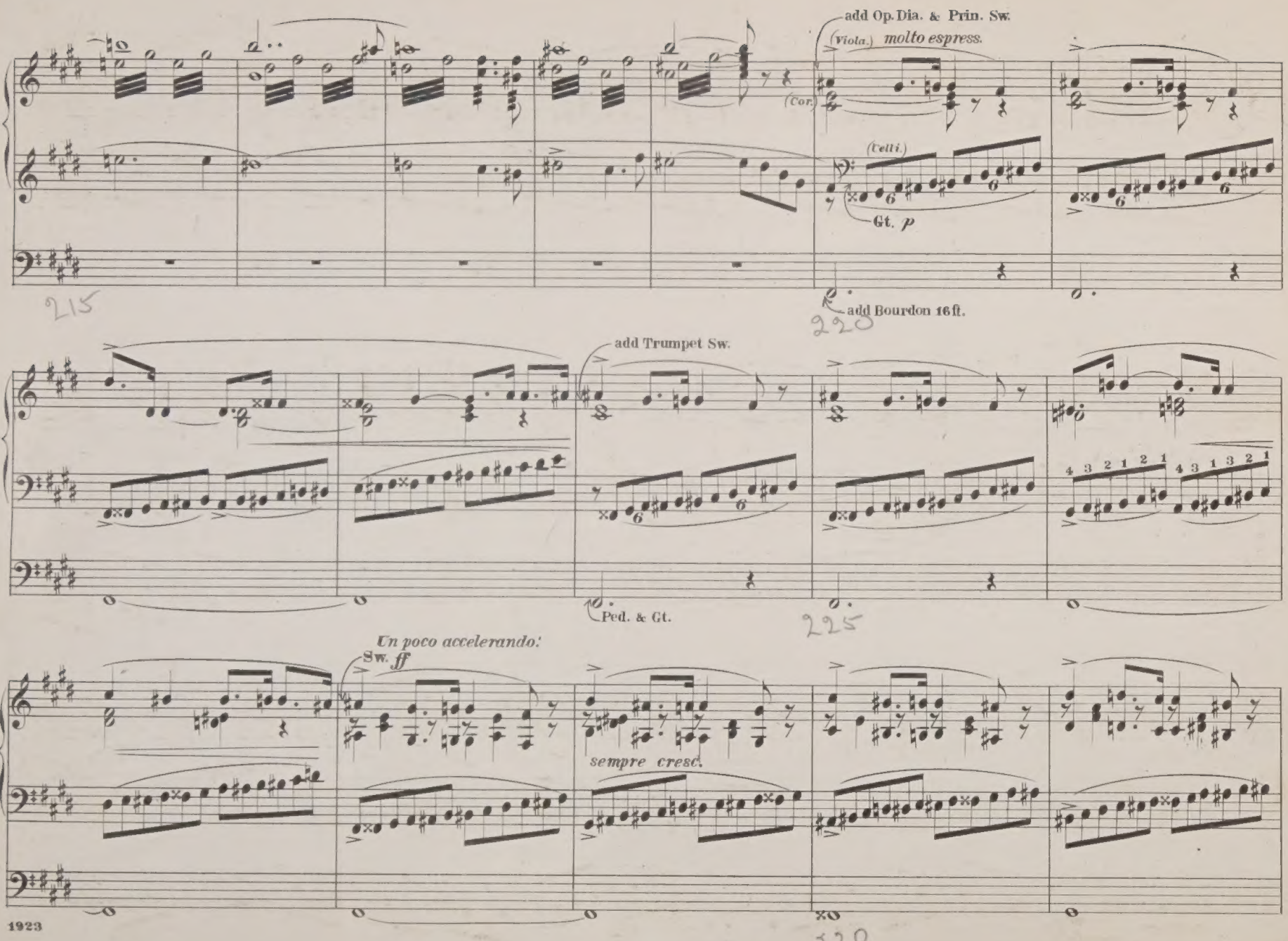

add Trumpet Sw.
130
Sw ff
poco accel.
(sempre cresc.)
8
132
135
Gt. f (Fl. e Viol. Ob. e Clar.)
Sw.
Gt.
ff
(Viola e Celli.)
1923
Ped. & Gt.
140
Ped. ff

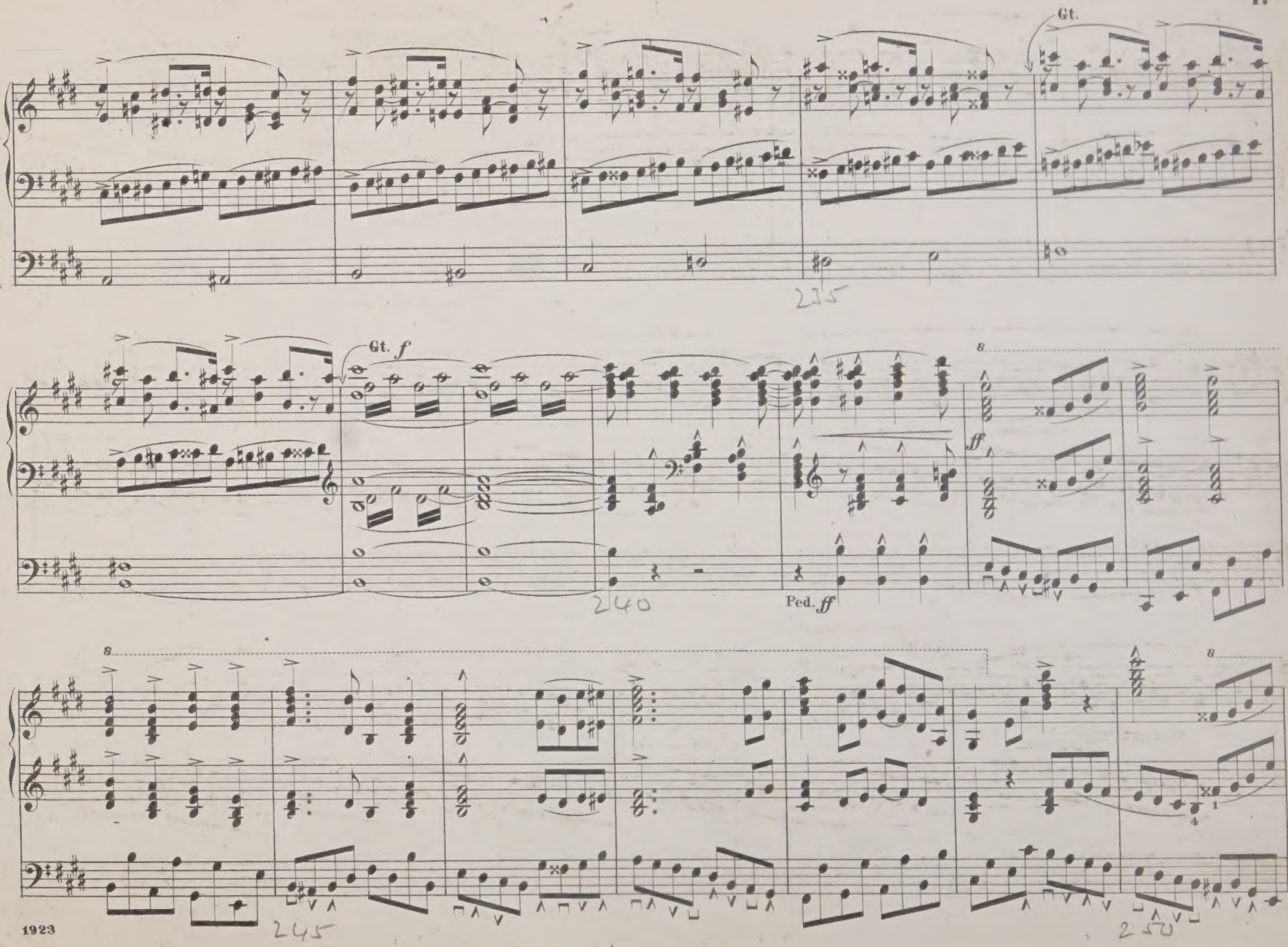

145
150
155
Gt. f (Fl. e Viol.)
Ped. p
Gt. coupler.
160

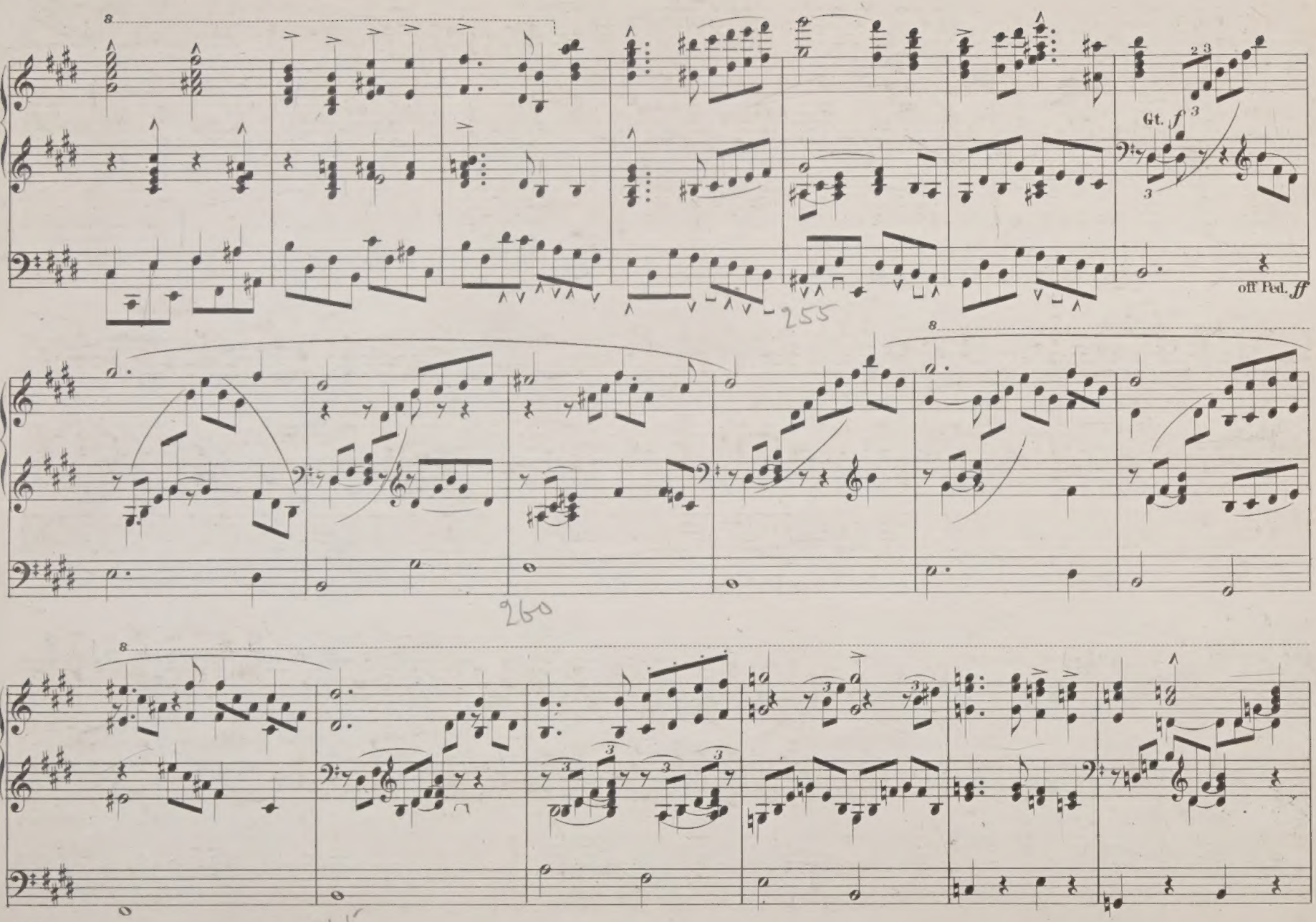

165
170
(Tutti.)
ff
175

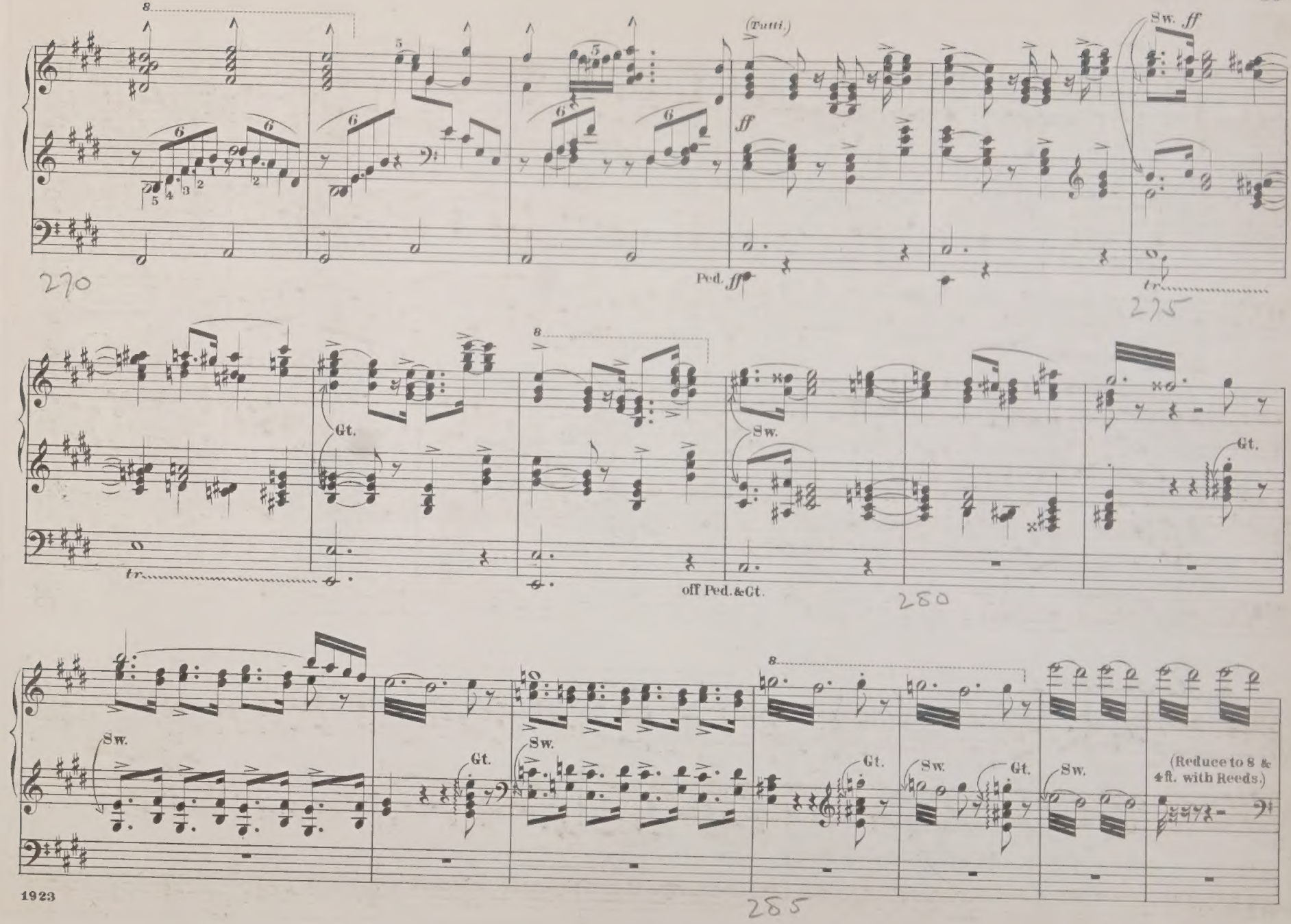

Sw.
(Fl. Ob.)
Gt. (or Solo)
Sw.
Gt. p (Reduce Sw. to p)
Sw. (or Ch. ad lib.)
(Viola.)
off Ped. & Gt.
180
Gt. (or Solo.)
Ch. (or Solo)
off Clarinet.
Sw.
185
(Fl.)
(Viol.)
(Fl. Hb. Cl.)
Ch.
Sw.
Ch.
sft. alone.
190

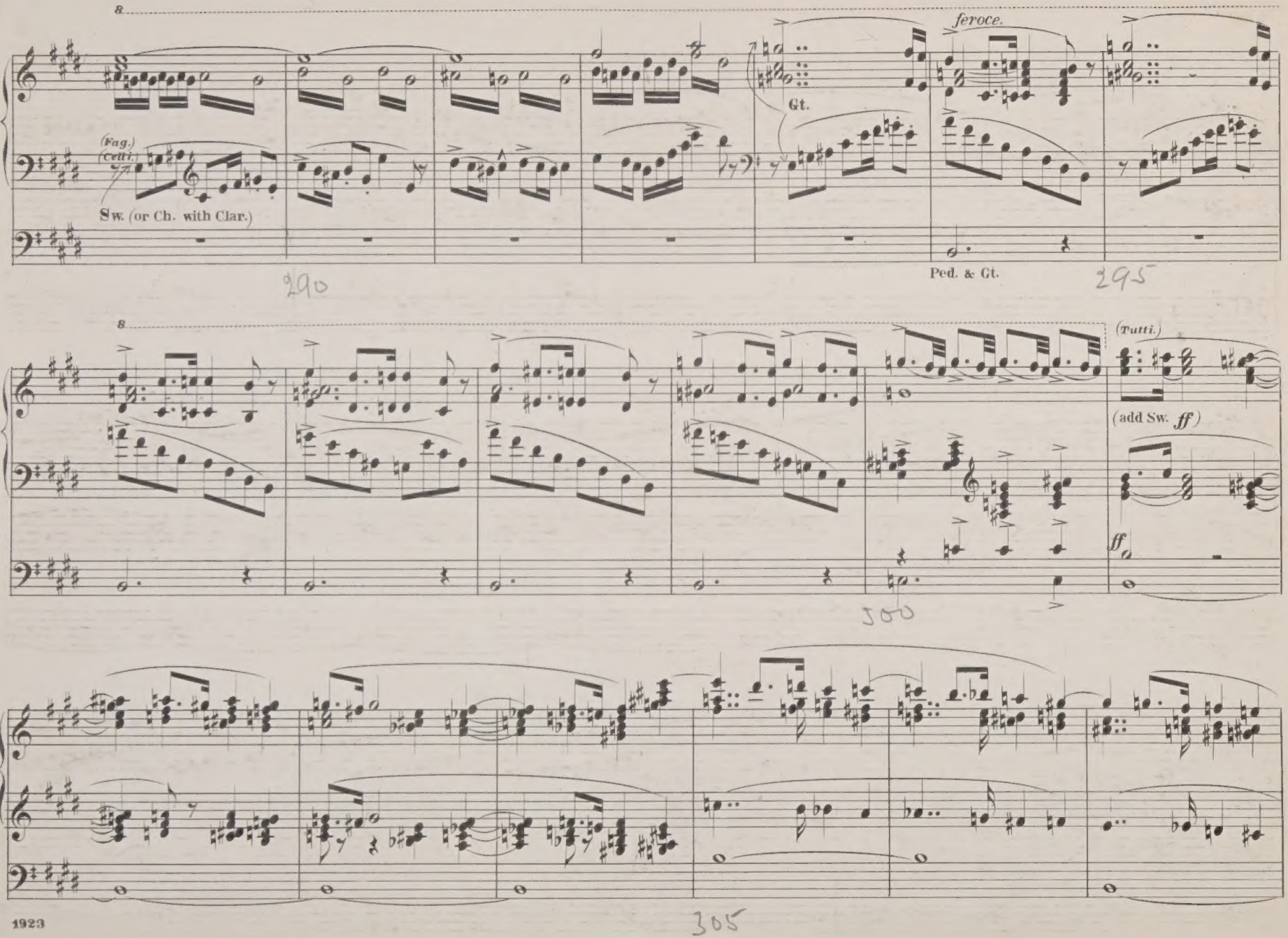

Sw.
(Viol.)
off Hautboy.
Ch. (Clar.)
195
200.
add Oboe.
(Viol.)
M. G.
M. D.
(Viol.)
Sw. (or Ch. with Clar.)
205
Ch.
(Clar.)
210

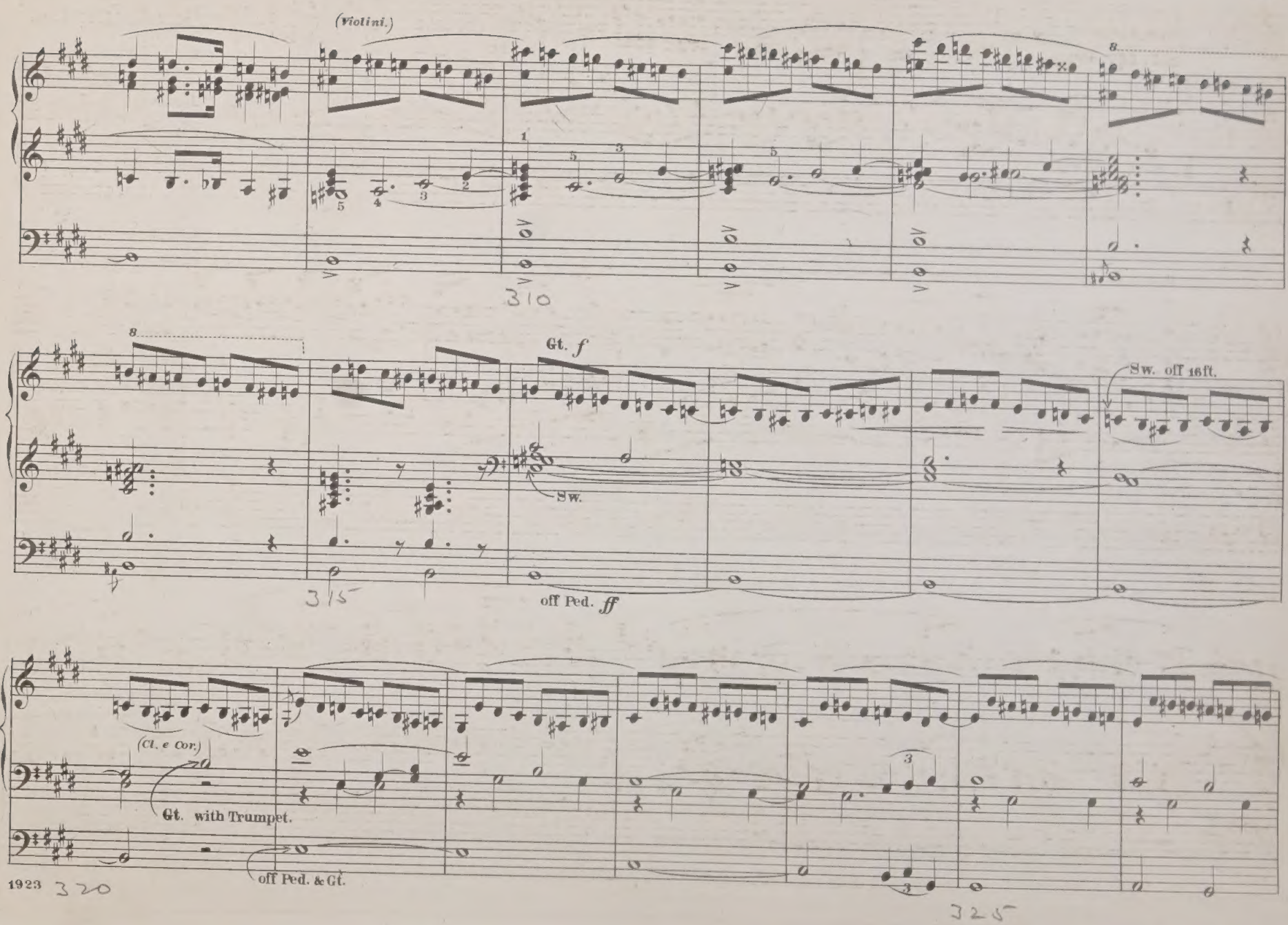

add Op. Dia. & Prin. Sw.
(Viola.) molto espress.
(Cor.)
(Celli.)
Gt. p
215
220
add Bourdon 16 ft.
add Trumpet Sw.
Ped. & Gt.
225
Un poco accelerando:
Sw. ff
sempre cresc.
230

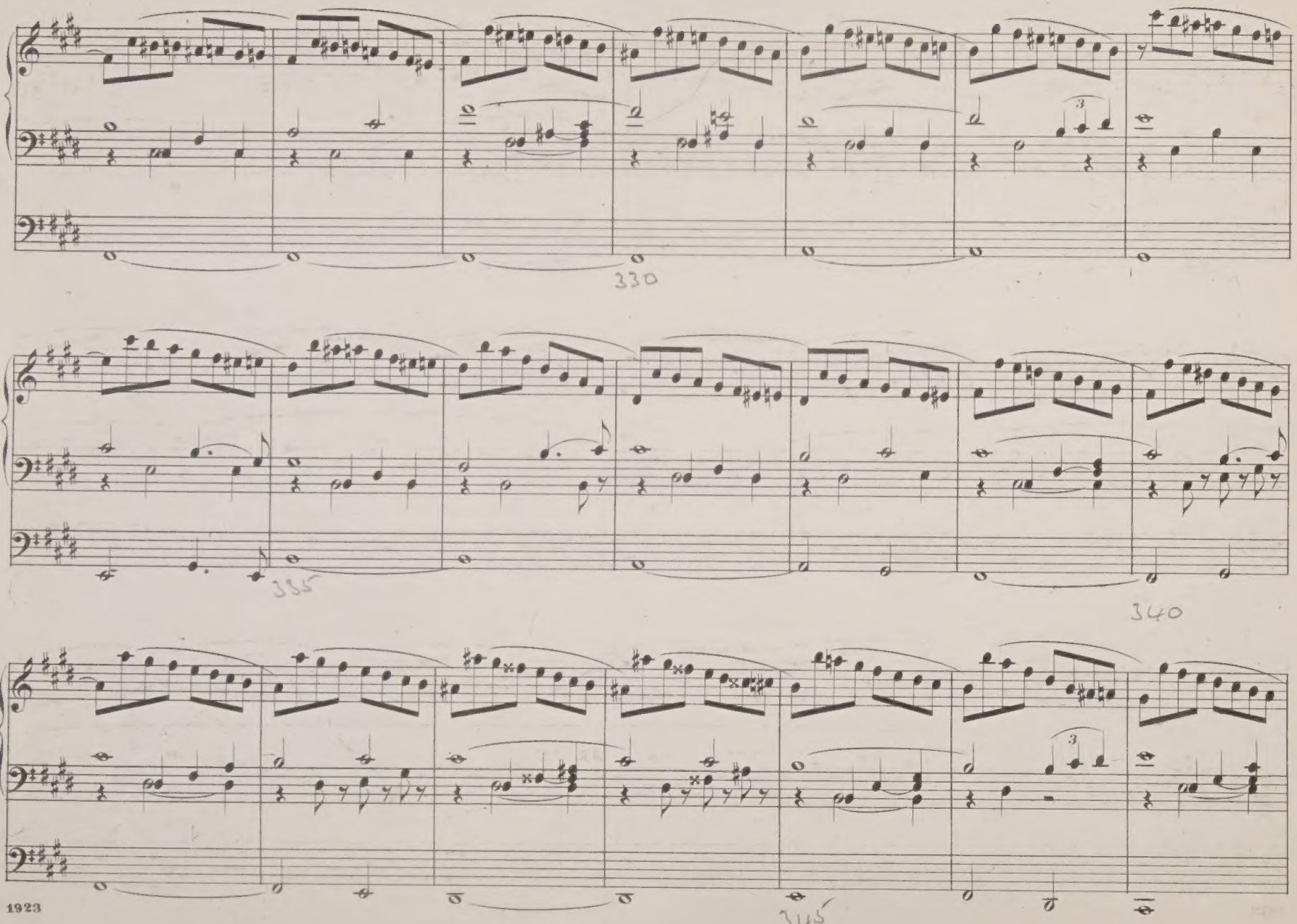

Gt.
235
Gt. f
240
ff
Ped. ff
8
245
250

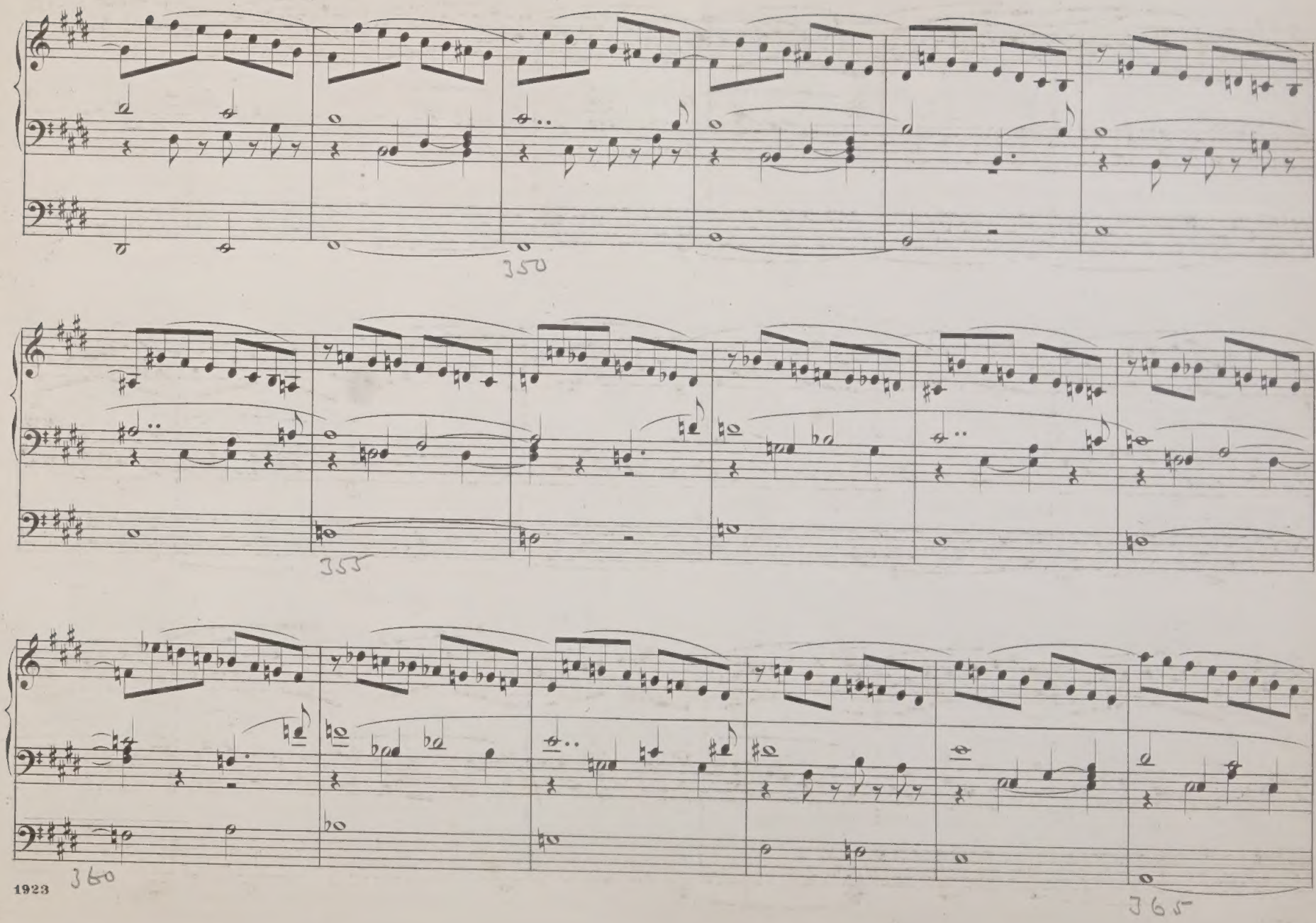

8
Gt. f
off Ped. ff
255
260
265

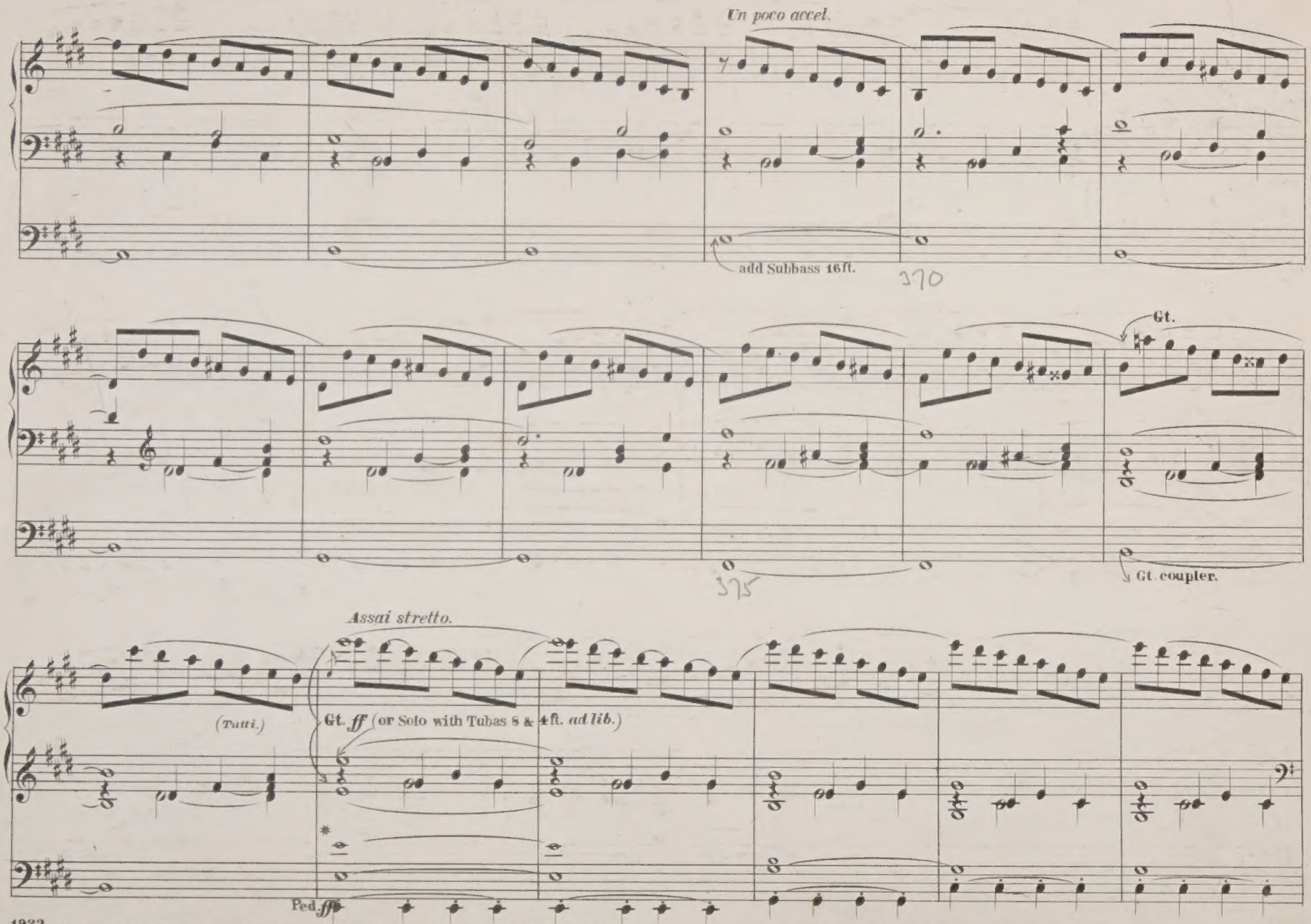

(Tutti.)
ff
Sw. ff
Ped. ff
tr
270
275
Gt.
Sw.
tr
off Ped. & Gt.
280
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
(Reduce to 8 & 4 ft. with Reeds.)
285


8
feroce.
Gt.
(Fag.)
(Celli.)
Sw. (or Ch. with Clar.)
Ped. & Gt.
290
295
8
(Tutti.)
(add Sw. ff)
ff
300
305


(Violini.)
310
Gt. f
Sw.
Sw. off 16 ft.
315
off Ped. ff
(Cl. e Cor.)
Gt. with Trumpet.
off Ped. & Gt.
320
325

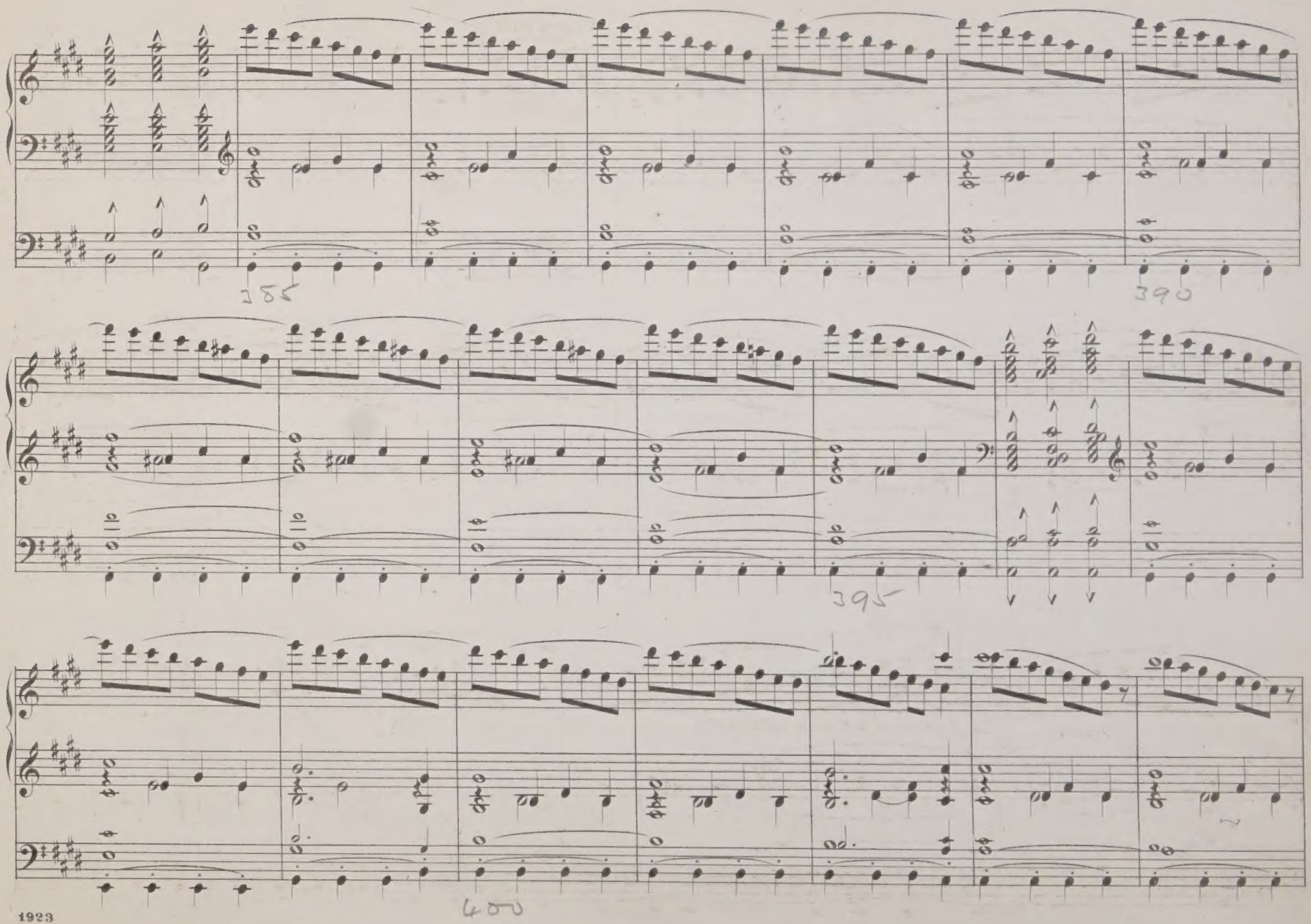

330
335
340
345

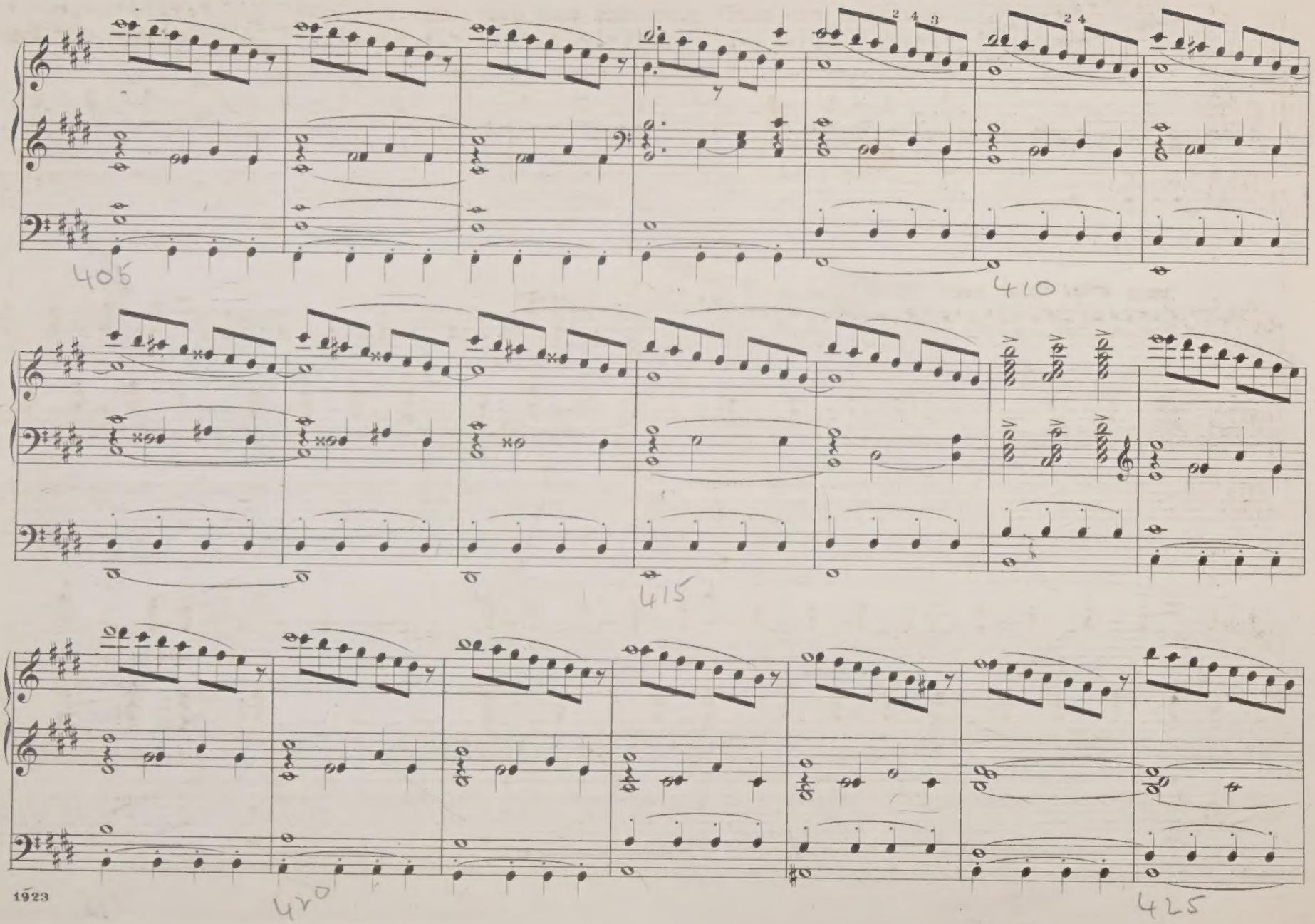

350
355
360
365

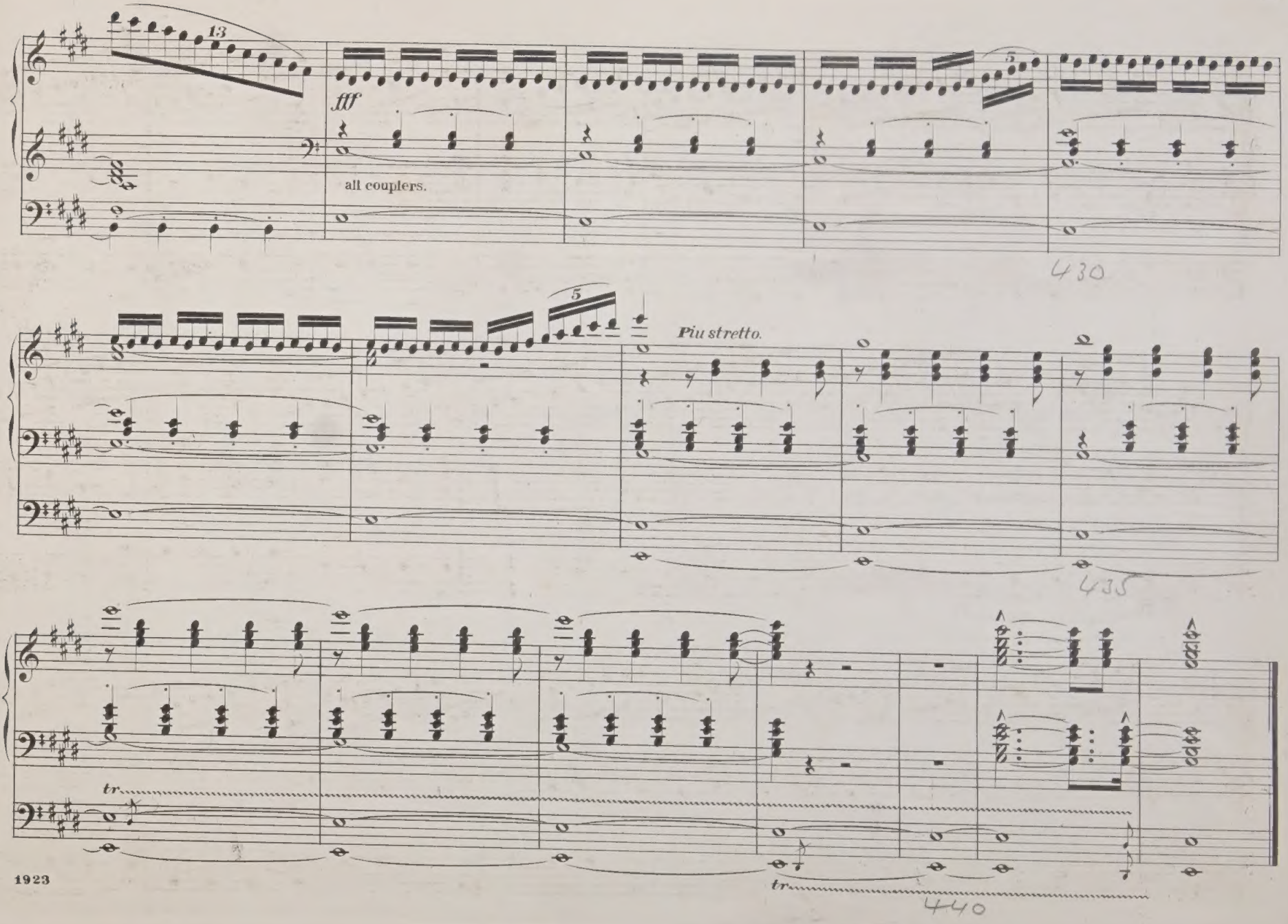


* The upper pedal notes are to be played (the pedal compass allowing) instead of the middle ones should the melody by the left hand require greater prominence.

380


385
390
395
400


405
410
415
420
425


13
fff
all couplers.
5
Piu stretto.
tr
tr
430
435
440

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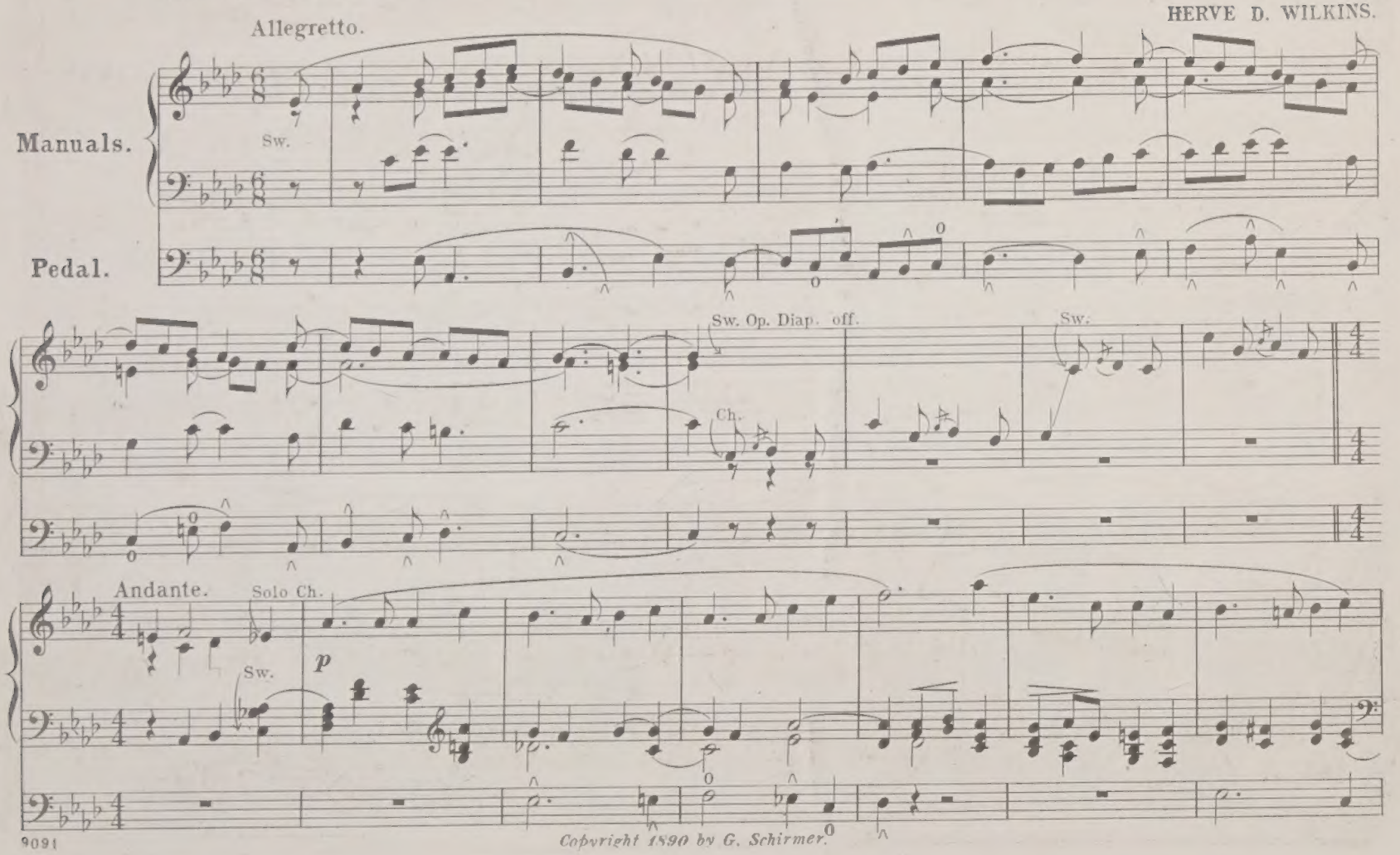

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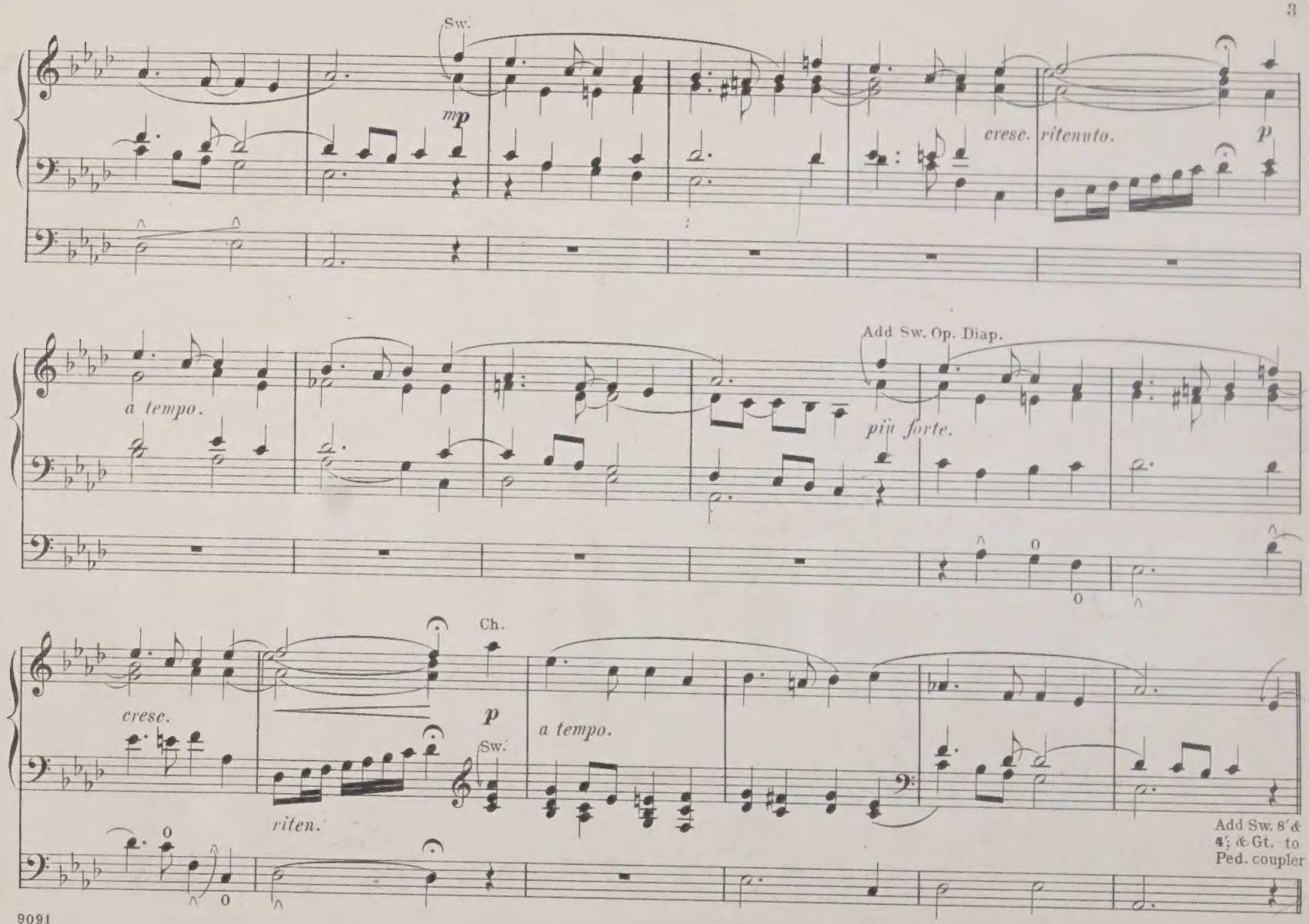
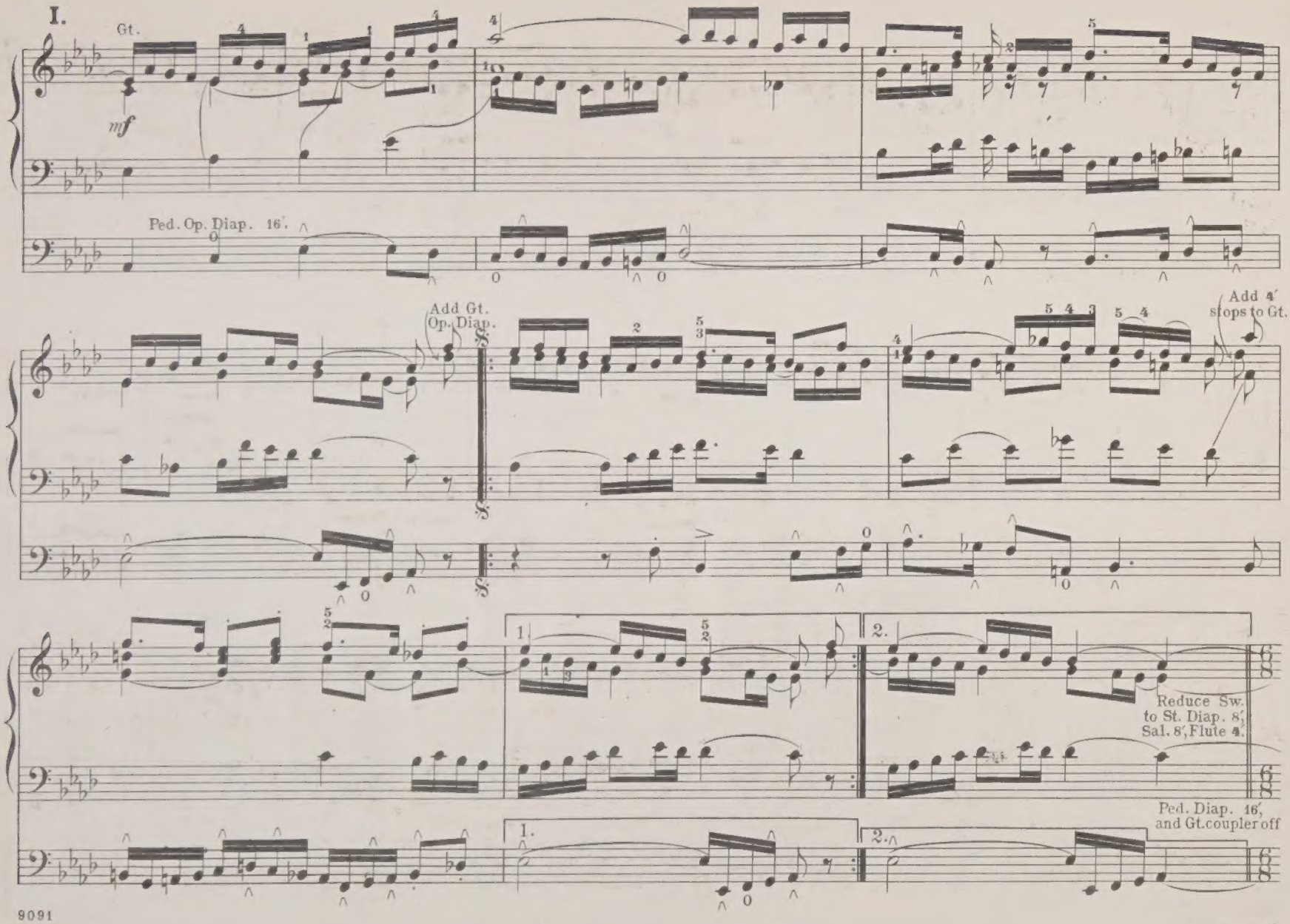
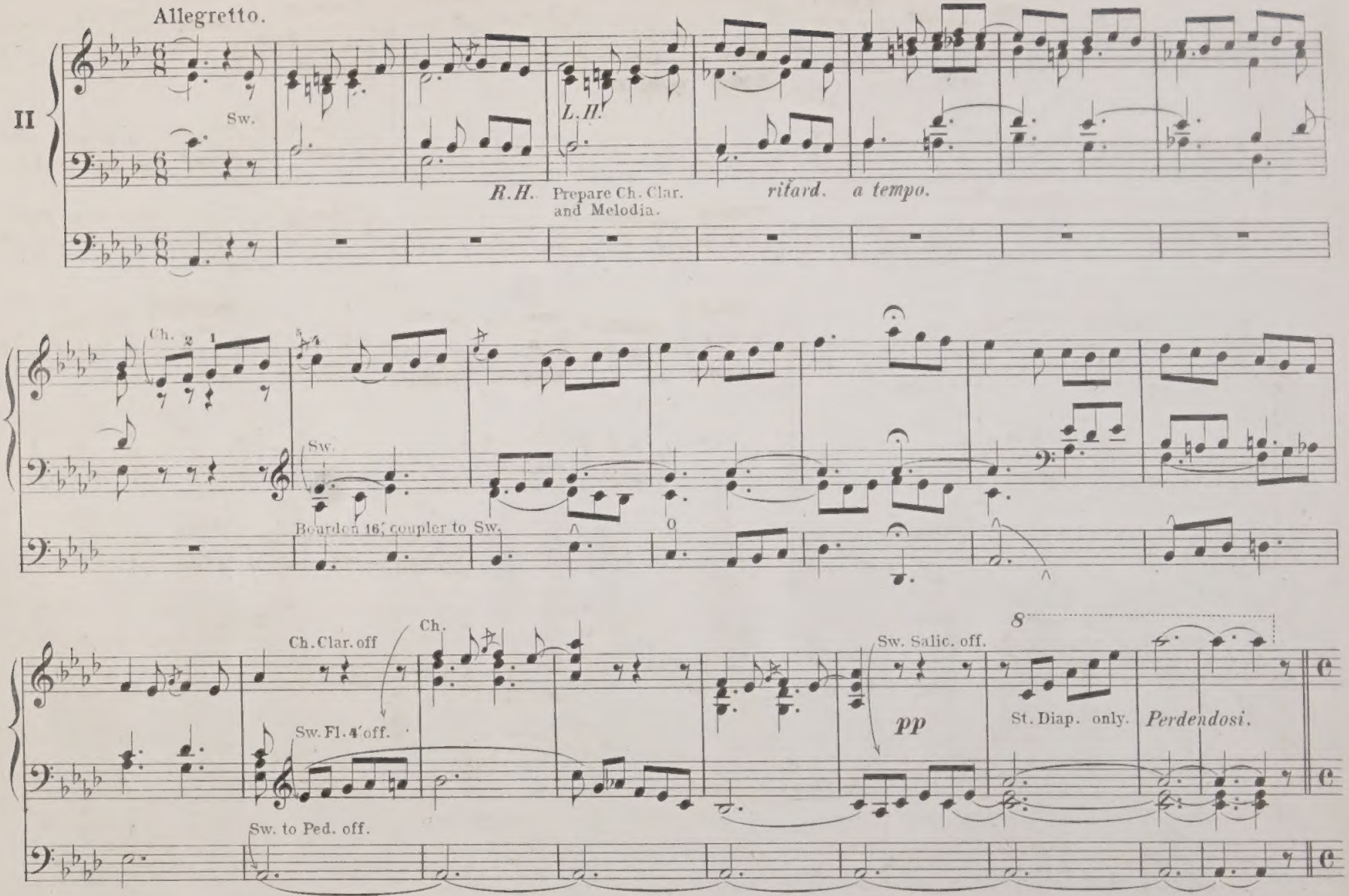
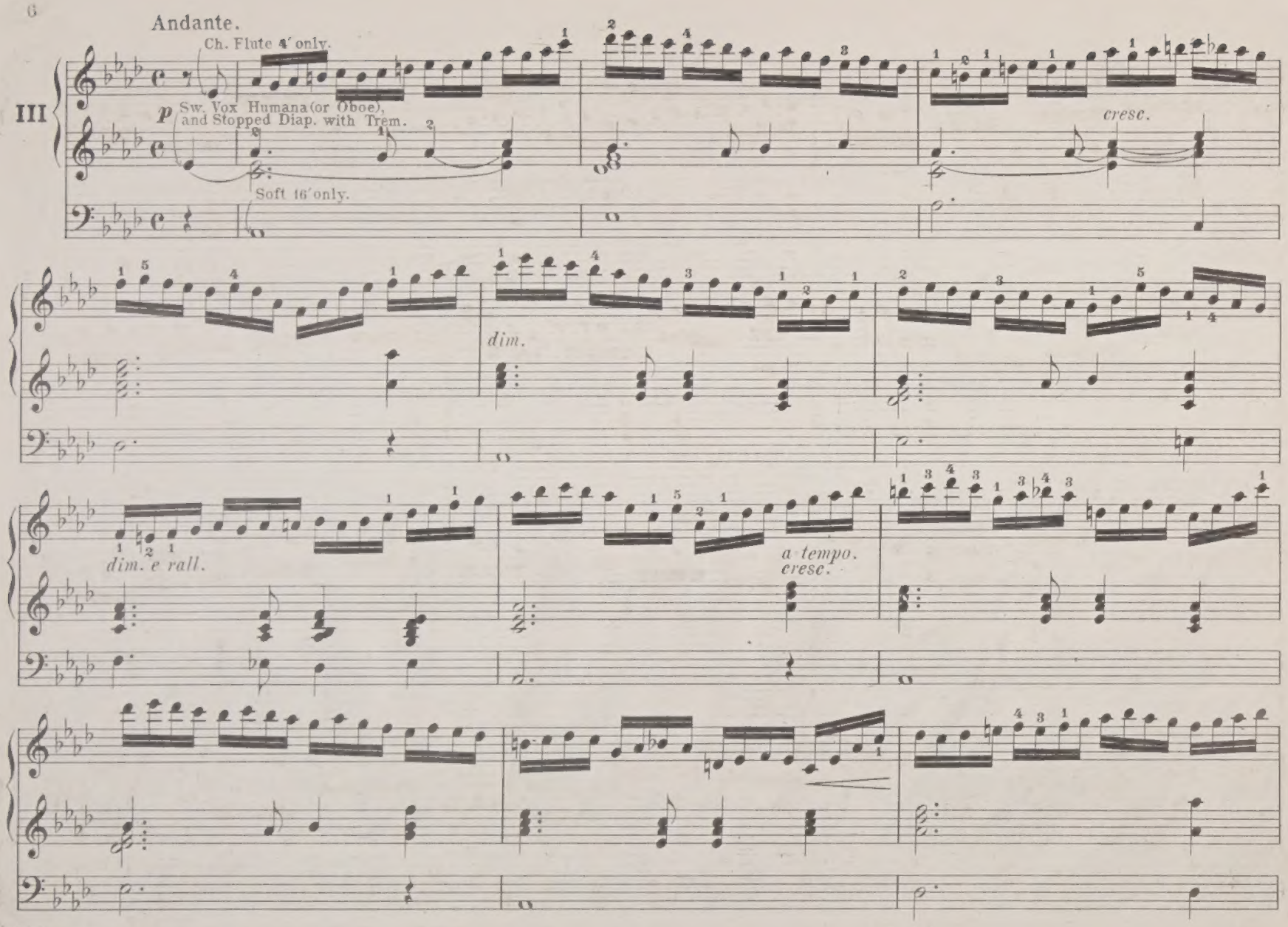
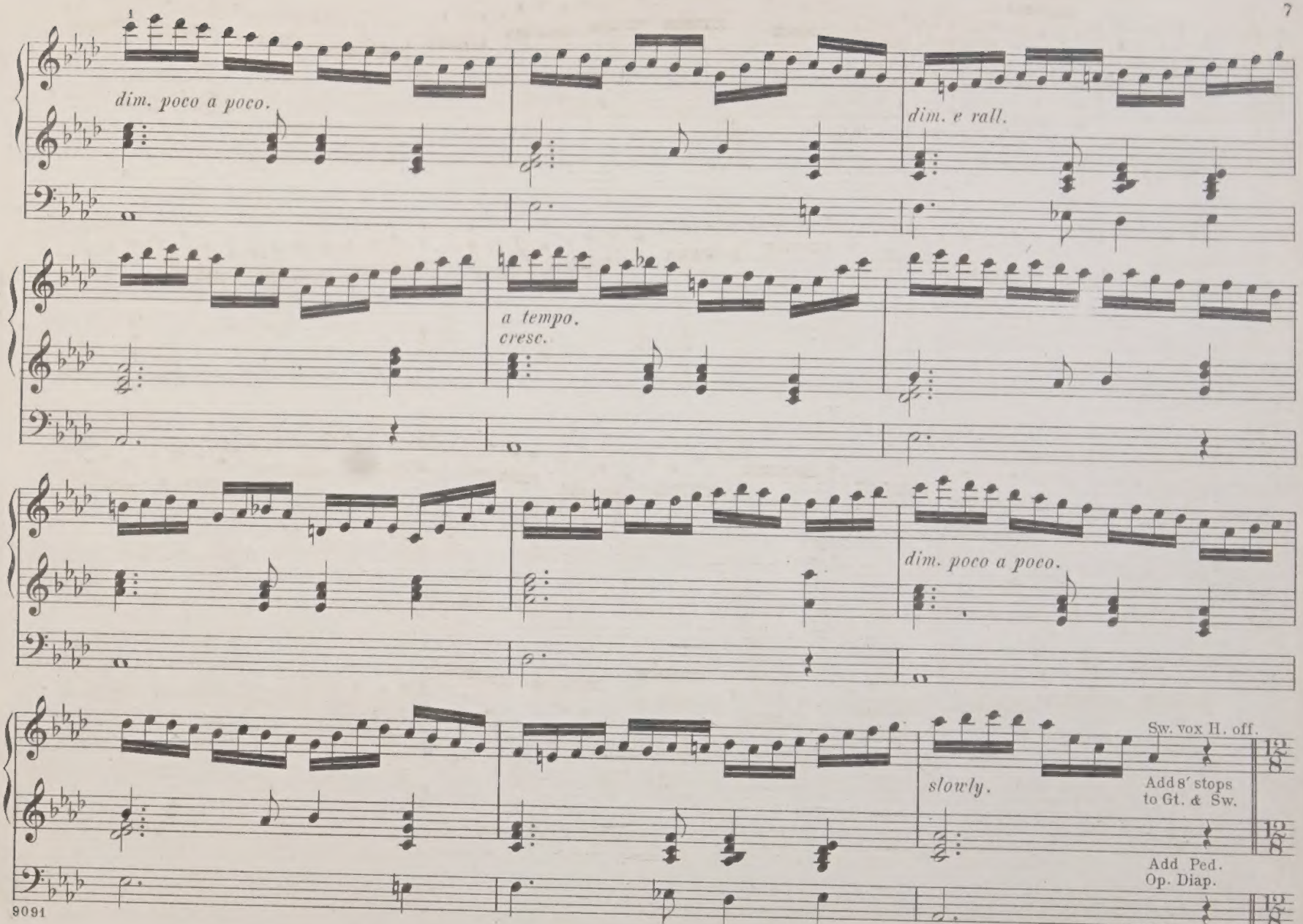
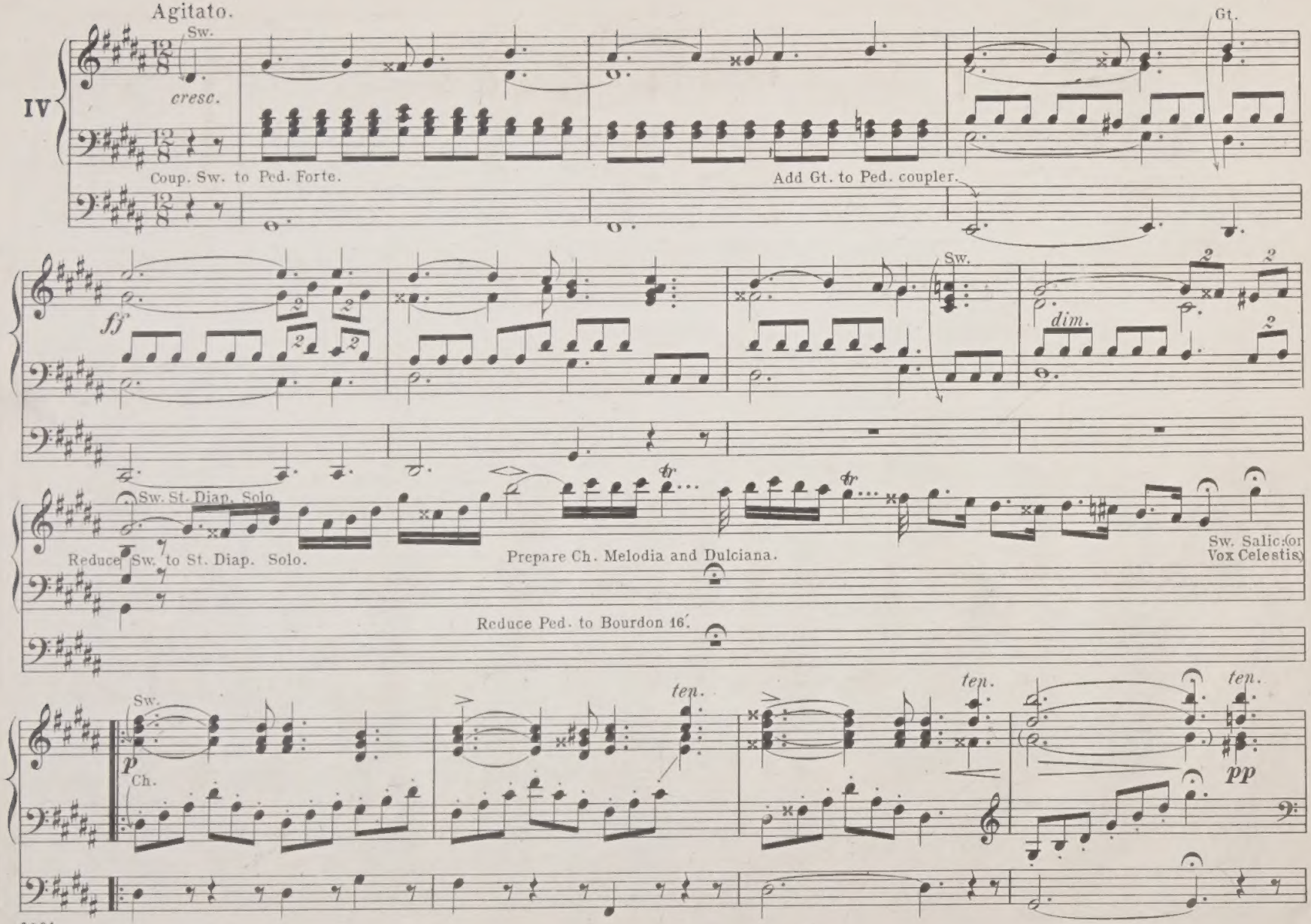

Sw.
mp
cresc.
ritenuto.
p
a tempo.
Add Sw. Op. Diap.
più forte.
Ch.
cresc.
p
Sw.
a tempo.
riten.
Add Sw. 8′ & 4′ & Gt. to Ped. coupler

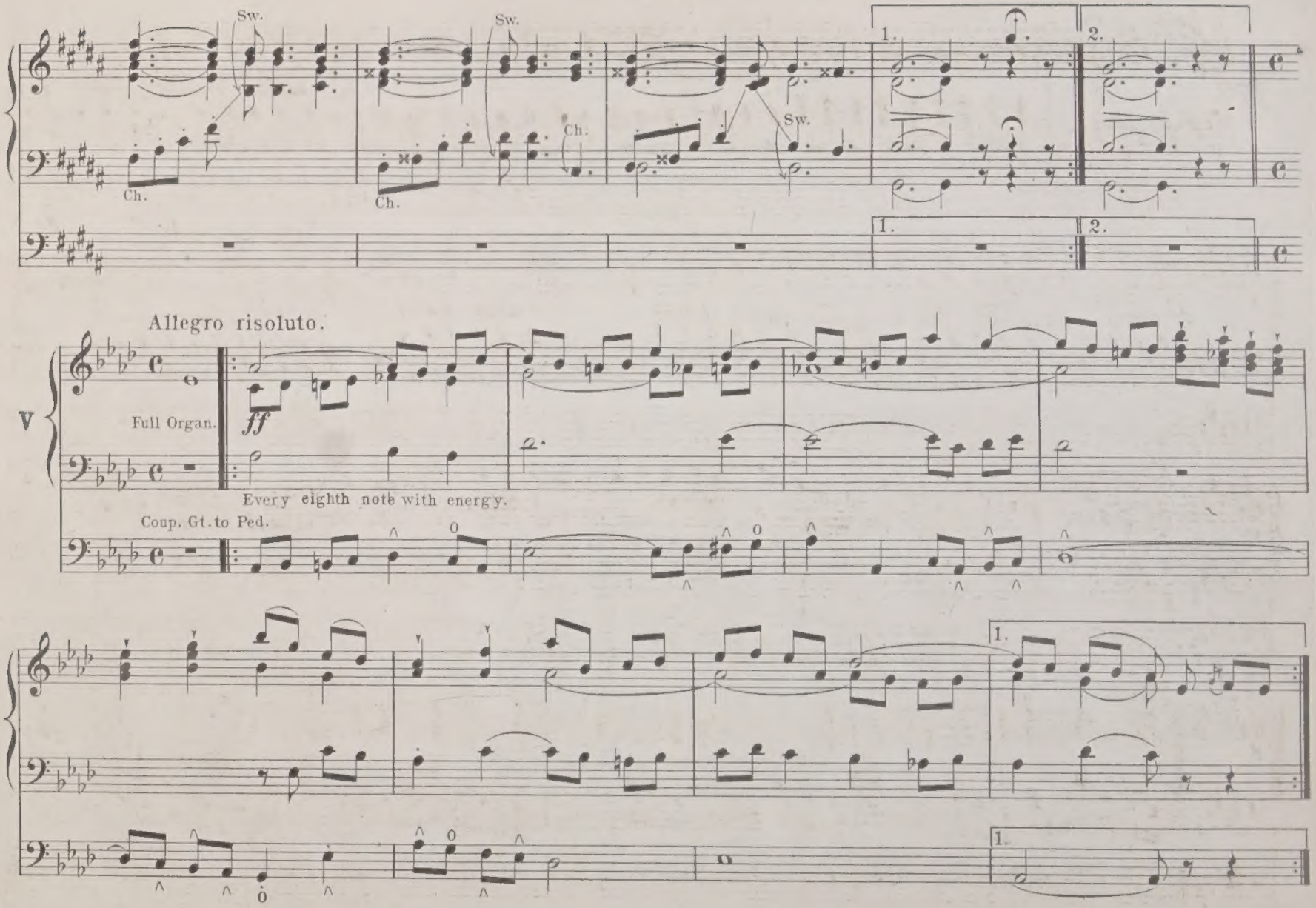

I.
Gt.
mf
Ped. Op. Diap. 16′
Add Gt. Op. Diap.
Add 4′ stops to Gt.
1.
2.
Reduce Sw. to St. Diap. 8′, Sal. 8′, Flute 4′.
Ped. Diap. 16′, and Gt. coupler off

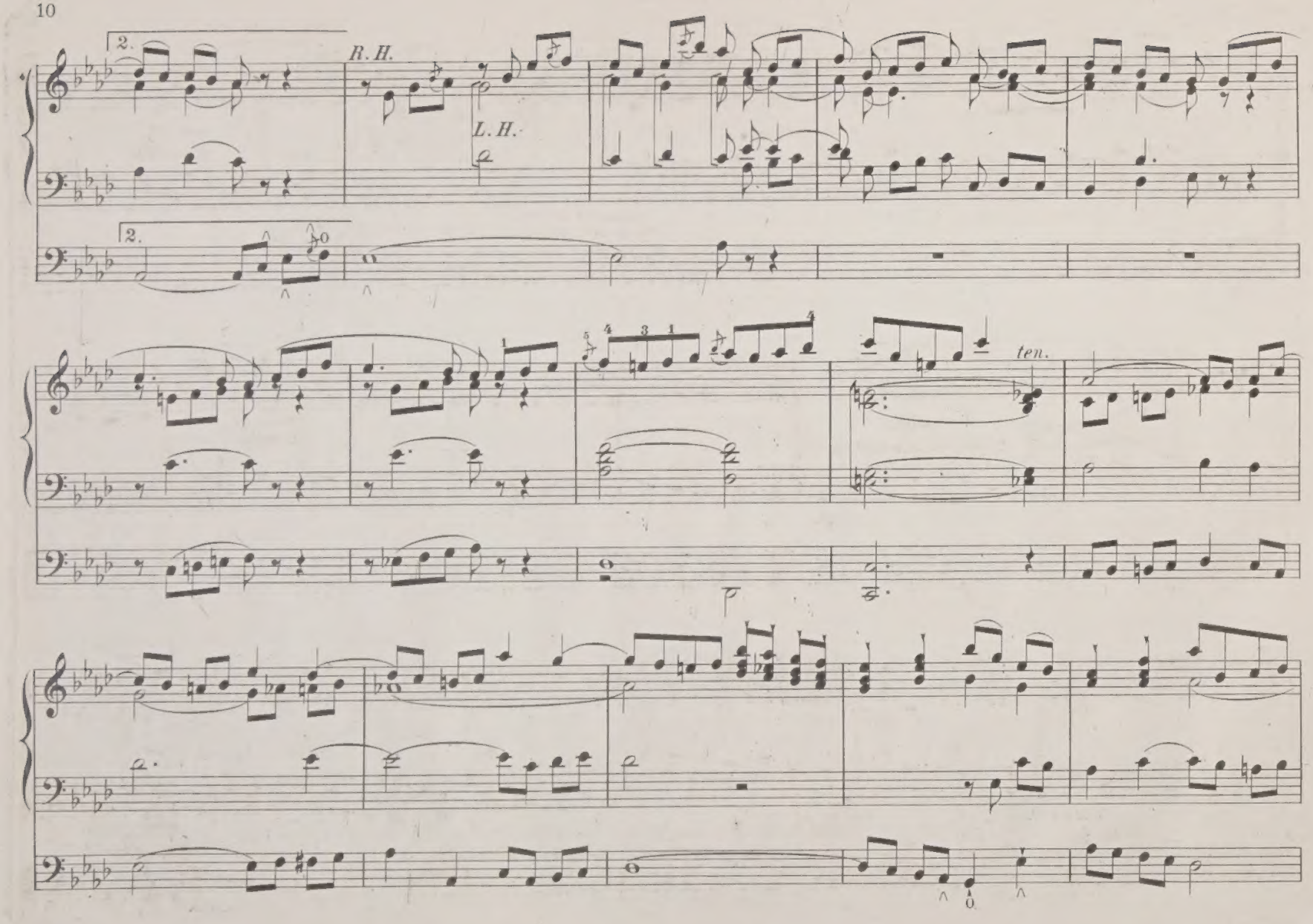

Allegretto.
II
Sw.
L.H.
R.H. Prepare Ch. Clar. and Melodia.
ritard. a tempo.
Ch.
Sw.
Bourdon 16′ coupler to Sw.
Ch. Clar. off
Ch.
Sw. Salic. off.
8
Sw. Fl. 4′ off.
pp
St. Diap. only.
Perdendosi.
Sw. to Ped. off.

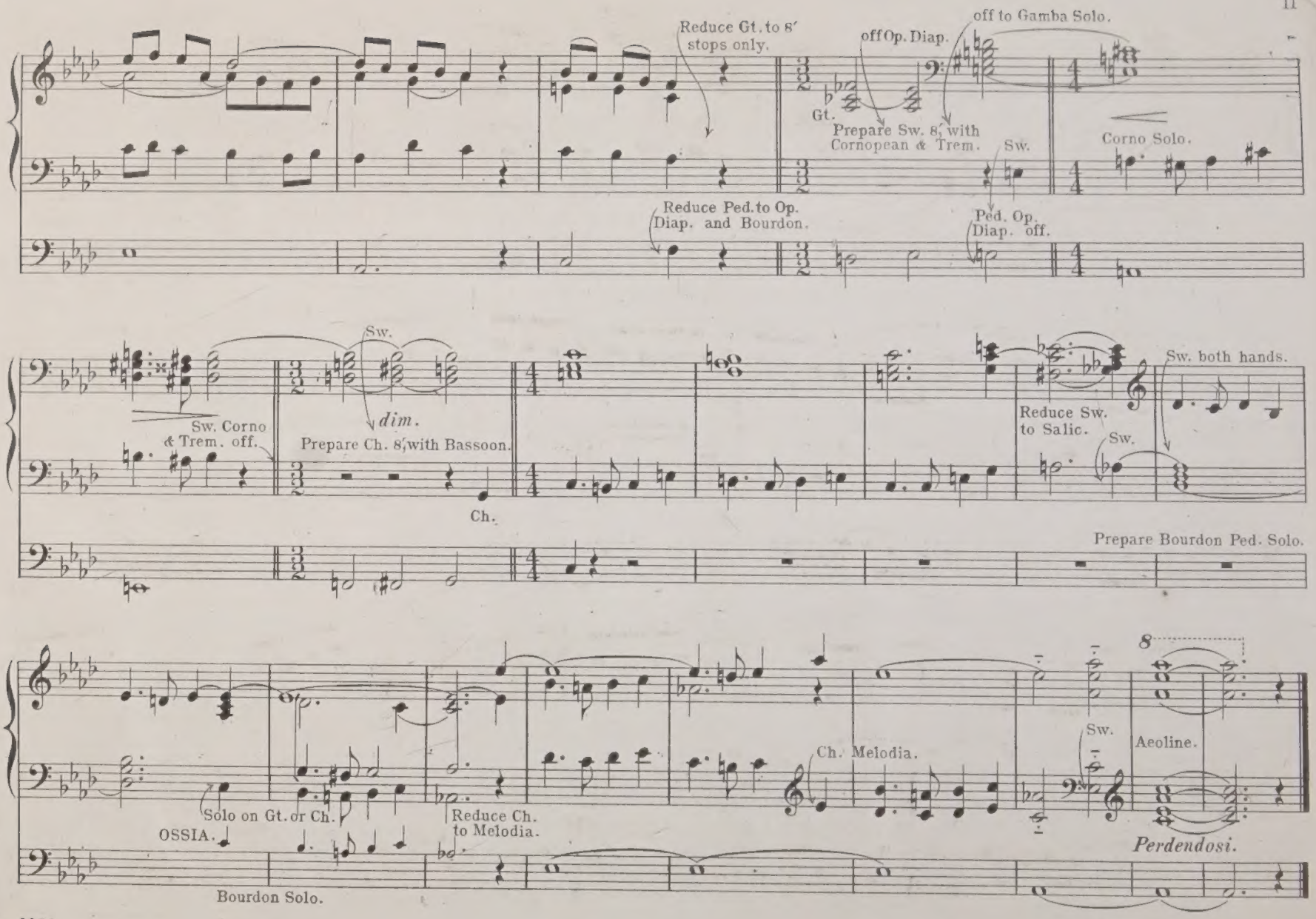

Andante.
Ch. Flute 4′ only.
III
p
Sw. Vox Humana (or Oboe), and Stopped Diap. with Trem.
Soft 16′ only.
cresc.
dim.
dim. e rall.
a tempo.
cresc.


dim. poco a poco.
dim. e rall.
a tempo.
cresc.
dim. poco a poco.
slowly.
Sw. vox H. off.
Add 8′ stops to Gt. & Sw.
Add Ped. Op. Diap.


Agitato.
Sw.
IV
cresc.
Coup. Sw. to Ped. Forte.
Add Gt. to Ped. coupler.
Gt.
ff
Sw.
dim.
Sw. St. Diap. Solo
Reduce Sw. to St. Diap. Solo.
Prepare Ch. Melodia and Dulciana.
Sw. Salicional (or Vox Celestis)
Reduce Ped. to Bourdon 16′.
Sw.
p
Ch.
ten.
ten.
ten.
pp


Sw.
Ch.
Sw.
Ch.
Ch.
Sw.
1.
2.
1.
2.
Allegro risoluto.
V
Full Organ.
ff
Every eighth note with energy.
Coup. Gt. to Ped.
1.
1.


2.
R. H.
L. H.
2.
ten.


Reduce Gt. to 8′ stops only.
off Op. Diap.
off to Gamba Solo.
Gt.
Prepare Sw. 8′ with Cornopean & Trem.
Sw.
Corno Solo.
Reduce Ped. to Op. Diap. and Bourdon.
Ped. Op. Diap. off.
Sw.
Sw. Corno & Trem. off.
dim.
Prepare Ch. 8′ with Bassoon.
Ch.
Reduce Sw. to Salic.
Sw.
Sw. both hands.
Prepare Bourdon Ped. Solo.
8
Sw.
Aeoline.
Ch. Melodia.
Solo on Gt. or Ch.
OSSIA.
Reduce Ch. to Melodia.
Perdendosi.
Bourdon Solo.

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